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FASHION REWRITES THE CODES OF DRESSING

"I let go of everything in search of my authentic self."

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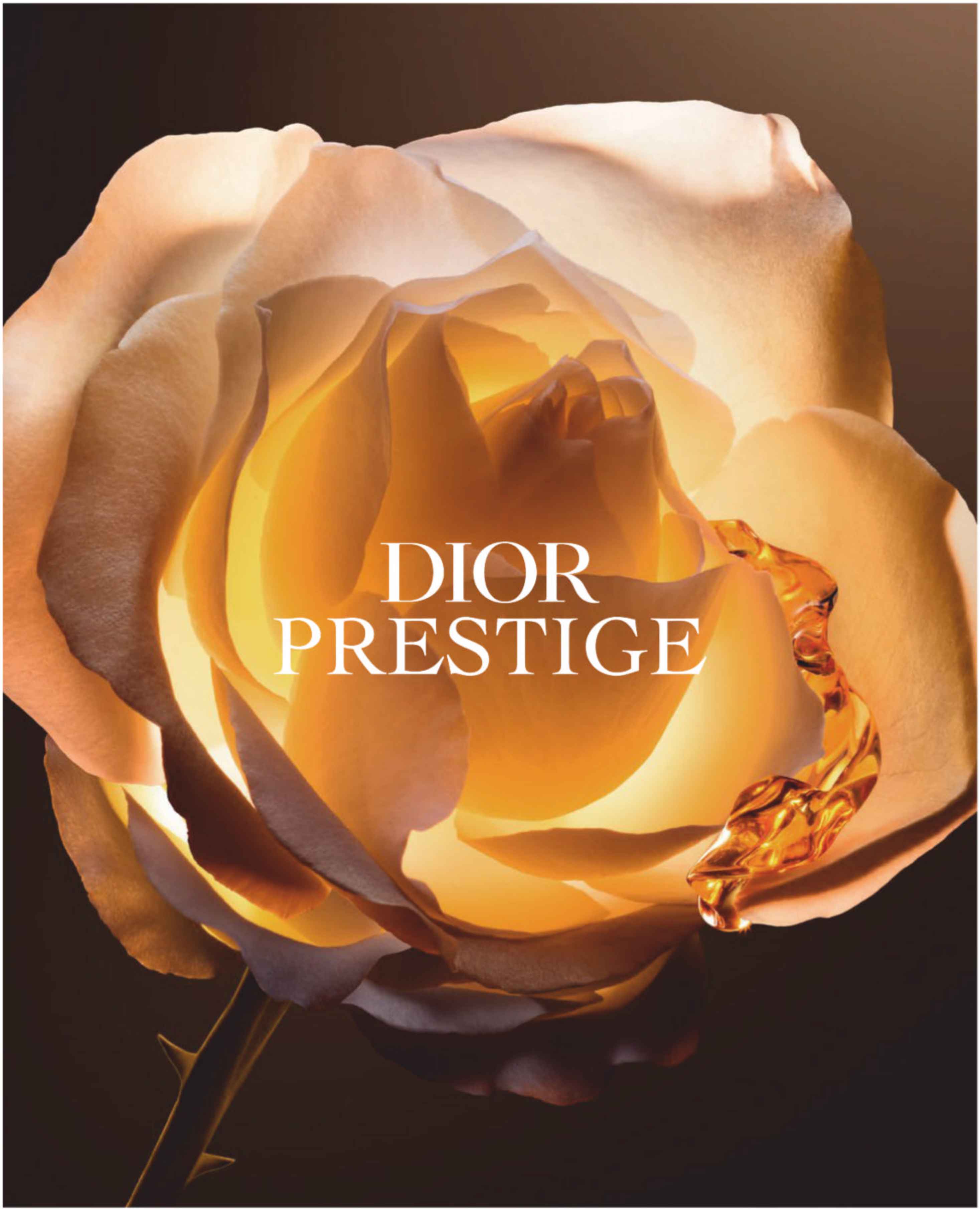
FASHION REWRITES THE CODES OF DRESSING

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ON THE COVER
Doja Cat, photographed by Mario Sorrenti, styled by Edward Bowleg III. Jacket; dress; briefs, Dolce&Gabbana. Cartier Beautés du Monde necklace; Panthère de Cartier earrings, Cartier

ON THE FACE Studio Fix Fluid Foundation, M.A.C. Radiant Creamy Concealer, NARS. Easy Bake Loose Powder, Huda Beauty **ON THE EYES** Diorshow Brow Styler in 03 Brown, Dior. Ombre Première in 12 Rose Synthétique, Chanel. Caution Extreme Lash Mascara, Hourglass. **ON THE CHEEKS** Major Headlines Double-Take Creme & Powder Blush in She's That Girl, Patrick Ta **ON THE LIPS** Rouge Coco in 428 Légende, Chanel **ON THE HAIR** Complete Hydrating Air Dry Hair Cream, JVN



MAKEUP: Frank B/LoveSeen **HAIR:** J Stay Ready **MANICURE:** Saccia Trinice **PRODUCTION:** One Thirty-Eight Productions **SET DESIGN:** Philipp Haemmerle
Special thanks to Buttercup Venues



ON THE COVER
Jackson Wang, photographed by Yu Cong. Editor: Wang Xiaobai. Jacket; vest; shorts; sunglasses; bracelet; shoes, Louis Vuitton

ON THE FACE Boy de Chanel Foundation, Chanel. Dior Forever Skin Correct High Perfection Concealer, Dior **ON THE EYES** Brow Perfecting Pencil, Tom Ford Beauty **ON THE LIPS** Rouge Hermès Lip Care Balm, Herms Beauty **ON THE HAIR** Supergloss Hair Serum, Abyssian. Claymation, Hanz De Fuko. Texturizing Hair Spray, OUAI

MAKEUP: Juyoun Lee **HAIR:** Jinyi Seo **PRODUCER:** Wang Xiaobai
STYLIST: Yu Kun **STYLE EDITOR:** July Zhang
COORDINATOR: Xue Dan**PUBLICIST:** Zheng Haoming
LOCATION MANAGER: Pu Qing, Mizi Production
DESIGN: Xuemei **PRODUCTION ASSISTANTS:** Mu Ci, Ji Kai
STYLIST'S ASSISTANT: Cath's Group **VIDEO DIRECTOR:** H



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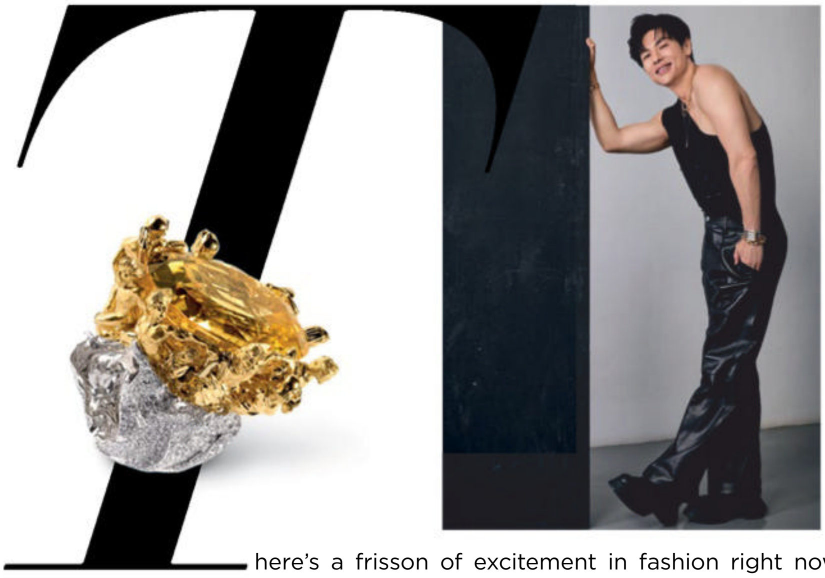
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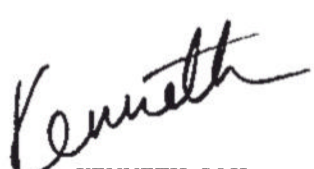

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BLENDER GENDER

There's a frisson of excitement in fashion right now. It's not as obvious as the Barbie-core moment that turned the world pink for a month or two. It's a lot subtler—this melding of sexes where men and women are experimenting with interchangeable wardrobes. It started a couple of summers back with the whole baby T and cropped tops moment. That style developed into tank tops for everyone, which then became strategic cut-outs on barely there clothes, with skirts, eyeliner and nail polish for all genders. I've seen the men in my team blossom as they raid the beauty and fashion closets for inspo. Joe, our social media manager thinks nothing of toting his Birkin with knee-high boots, short shorts and bling on every finger, for a 10am meeting in the office. Ditto, Brandon, our newly appointed content producer who wears dazzling suits, sparkling necklaces and brooches—all with the highest heels. Navin, our digital content manager, has a manicure Paris Hilton would die for and his visage is always flawless, as is his mostly monochromatic wardrobe. Jeffrey, our associate fashion director, loves a filmy oversize blouse buttoned only below the navel, with his shock of curly locks always purposefully dishevelled. Even our creative director, Windy, a proud married father of two boys, is not against lining his eyes and curling his amazing lashes for the camera when the occasion calls for it.

Some may say this feminisation of menswear has taken years to happen, but I have seen and experienced it for decades—it was just never celebrated the way it is now. So, when Jeffrey raised his hand to write about how an injection of womenswear codes into the realm of menswear is making men chicer than ever, I applauded. Read 'All in the Femme' on page 150 which charts the rise and rise of a softer, more spirited man. A guy who's in touch and in love with showing a li'l Fendi shoulder here (ahem, that's me), or a lot of Saint Laurent chest there. The women on my team, on the other hand, are storming into the office with Prada combat boots, oversize tees and big baggy cargoes. In contrast, their faces are painted with silver liner, lots of blush and a cupid's bow lip in matte berry. It's refreshing to see such a wonderful kaleidoscope of styles. Even the biggest fashion houses are no longer pushing out trend after trend. Instead, they are going back to the hallmarks of what make them so special—Chanel's tweed, Saint Laurent's Le Smoking, Hermès' quiet luxury, McQueen's tailoring, Prada's simplicity and Dolce's lingerie dressing. Our extensive 'Collections Report,' page 78, details how fabulous, considered and meaningful fashion is today—and it's not just another fantasy gown. Fashion has grown up and is celebrating you. Open yourself up to the possibilities—and remember, powder and puff never ever hurt anyone. ■



KENNETH GOH
Editor-in-Chief
KENNIEBOY

PHOTOGRAPHY: PHYLLICIA WANG. MAKEUP: MANISA TAN. HAIR: KAROL SOH. TOP, TROUSERS, FENDI. JEWELLERY AND ACCESSORIES, KENNETH'S OWN. GOLD, WHITE GOLD, DIAMOND AND YELLOW SAPPHIRE RED CARPET COLLECTION RING, CHOPARD


Astonishing orange
HERMÈS
PARIS



Ring, Chanel

Pants, $5,650, Gucci

Sandal, Aquazzura

Skirt, $4,860, Versace

Hair slide set, $650, Louis Vuitton

Coat, $7,000, Dolce&Gabbana

Sunglasses, Balenciaga

BACK TO BLACK

Amidst the pomp and pageantry of fashion, the season's finest moment is the inevitable return of glamour where a classic black outfit becomes the building block for a great get-up. It's style *a la* Marilyn Monroe but updated, and more sophisticated with a side of winsome coquettishness. A strapless gown in satin or lace makes a strong statement for the evening, while a see-through bustier worn over a t-shirt and paired with a leather mini skirt gives a new take on contemporary glamour.



Phantom Parfum, $173 for 100ml, Rabanne



Watch, Cartier



Dress, $6,600, Dolce&Gabbana

Bracelet, Cartier



Bustier, $1,750, Dolce&Gabbana



iPhone 14 Pro case, $690, Prada

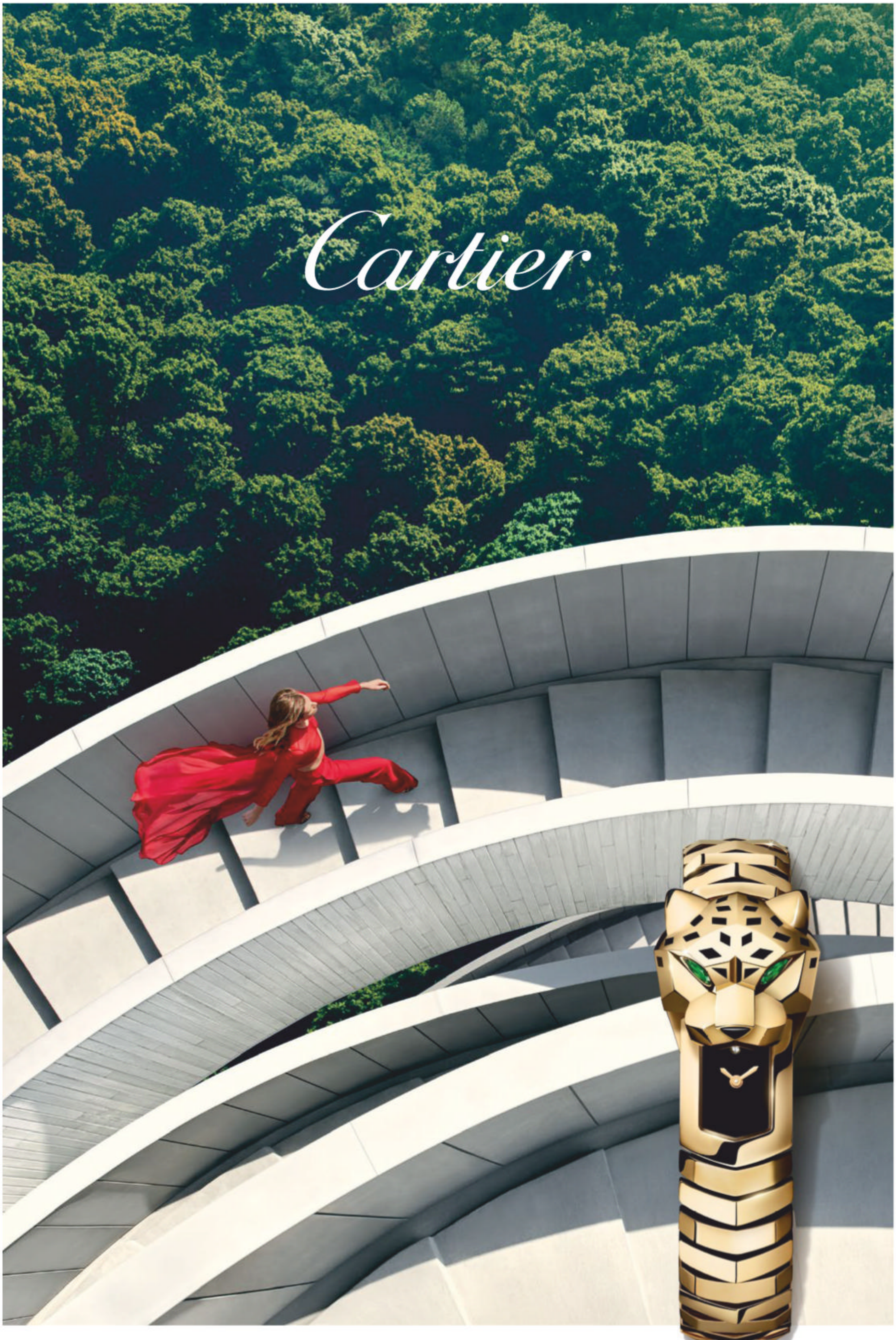


Bag, $6,820, Alexander McQueen

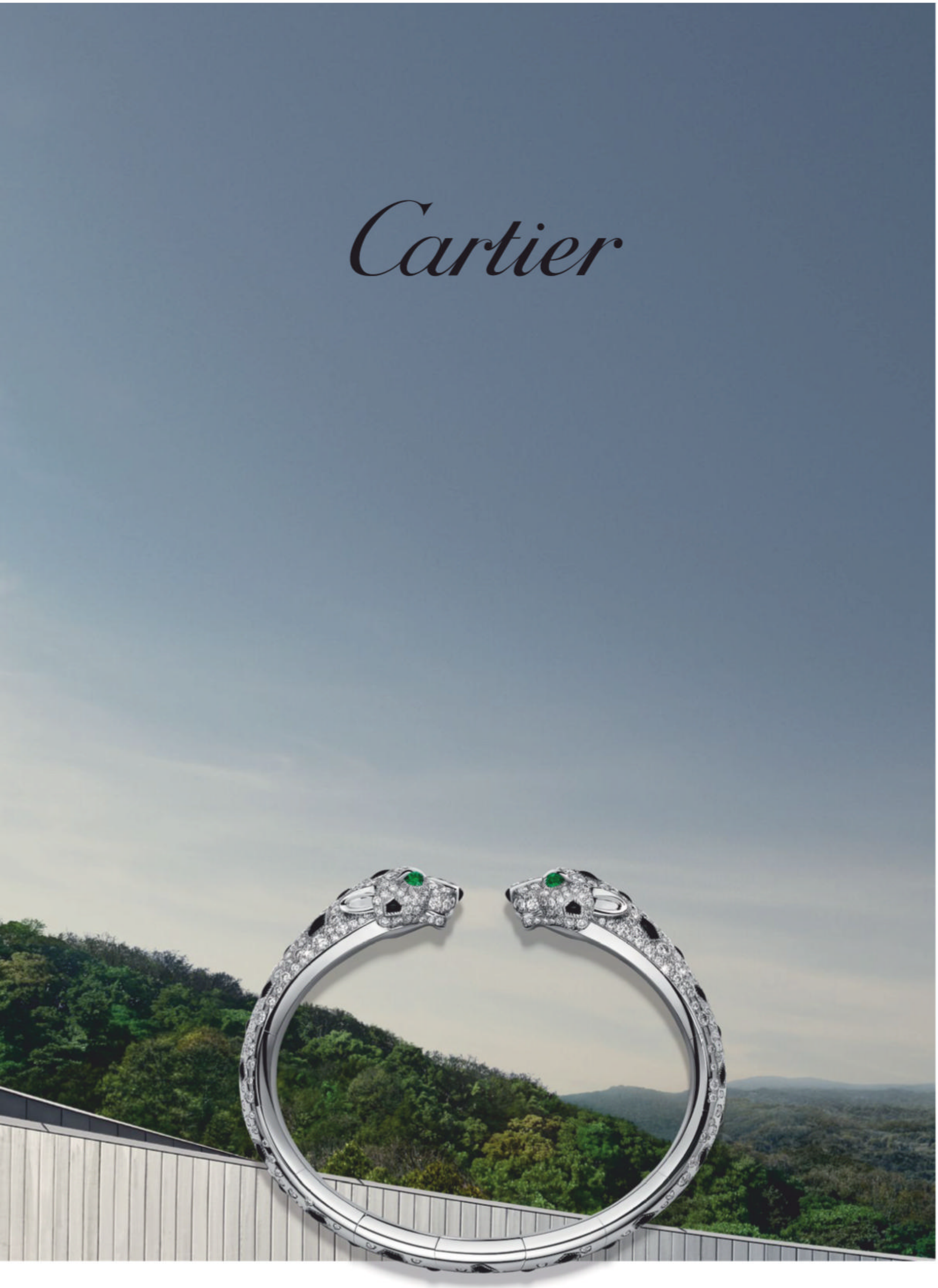
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Astonishing orange
HERMÈS
PARIS




Cartier




Cartier


Cartier

I

ICONS

Photography MARIO SORRENTI
Styling by BEAT BOLLIGER
and EDWARD BOWLEG III

It has been said that we live in an attention economy, where power and influence are often determined by what grabs and arrests us most fully, whether it's a 30-second TikTok video, a stirring performance, a transporting piece of writing, or a call for justice. That's why where we choose to invest our attention is so vitally important. The individuals in this year's Icons portfolio are people who command it. They captivate us, connect us, entertain us, move us, stoke our obsession, and inspire us with the urgency they bring to their work. They not only speak to this moment, they are also helping to define it and give it meaning. They've each made their marks—and some of them might be making history. But most importantly, they all understand what can happen when our eyes, hearts, minds, and energies are all pointed in the same direction.

The following interviews and photo shoots were conducted before the SAG-AFTRA strike

DOJA CAT is reimagining pop stardom in her own fearlessly provocative and occasionally trippy image—and the reward is in the long, strange journey.

BY ANGIE MARTINEZ

There's a case to be made that it was during the pandemic that the internet finally subsumed us—which is precisely when Amala Dlamini, a.k.a. Doja Cat, became a global pop star. Dlamini, 27, was born in Los Angeles and spent time as a child with her mother at an ashram led by jazz musician Alice Coltrane. But she is also a member of the connected generation whose creative DNA is defined not by a record collection as much as by a swirling torrent of songs, sounds, clips and memes. She has been releasing music for more than a decade, but her mainstream breakthrough came in late 2019 with "Say So," a masterful mash-up of disco, hip-hop, and funk vibes that became a left-field sensation on the eve of lockdown, inspiring a TikTok dance challenge. Since then, there have been more hits, tours, and a Grammy for Best Pop Duo/Group Performance for "Kiss Me More," a collaboration with SZA off 2021's *Planet Her*. In June, she released "Attention," the first single from her new album, *Scarlet*, which will be accompanied by her first arena tour this fall. Dlamini sat down with rap-radio legend and media entrepreneur Angie Martinez to discuss art, fame, and finding your way—on Instagram and IRL.

ANGIE MARTINEZ: An icon by definition is "a person or a thing regarded as a representative symbol or as worthy of veneration." Do you see yourself as worthy of veneration?
DOJA CAT: I don't. I think I deserve love and respect from the people that I love and respect back—and I guess respect means different things to some people. I put myself out there on social media and TV. I shoot my image out onto these screens. But I don't really put myself out there in real life. I don't go to clubs. I stick to creating.
AM: Do you get inspiration from other people and their energy?
DC: I love positive feedback. I appreciate when people speak up for someone who is getting bullied or attacked by internet trolls....Some of the most moving moments for me have been when my fans have stood up for me or for other people. That's fighting for something real. I really appreciate that because people like to shit-talk.
AM: I love the new single, "Attention." You get in your rap bag.
DC: It's kind of an intro to what's to come. This new album is more introspective, but I'm not leaning so hard into that to where it becomes boring. So I want to give stories and bops. It's a nice mixture of both. I think this project is a really fun canvas for me to play with my rap skills and talk about what's going on in my life. But I'm not abandoning who I was and what I know about pop and singing and that aspect of music.
AM: You're a very visual artist too. How big of a role does imagery play in what you do, especially with fashion?
DC: I am taking more control over filming and photography. I'm in this kind of chaotic place right now when it comes to fashion, where I've just been going into my closet and picking out the most random, weird, not-fitting thing to mix with another thing that does not really fit. It's like mashed potatoes. But I'm embracing that. It's a little punk. It's experimental for sure. It's very manic. But I am going in a darker direction when it comes to visuals and fashion. I have a lot of pent-up feelings and anger, and I want to express it with beauty. I've been playing with a lot of prosthetics lately.
AM: The cat prosthetics you wore to the Met Gala were great. Was that your idea?
DC: Yes. I said, "I want to be a humanoid cat."
AM: You definitely push boundaries. Why do you think people go crazy when you do things like shave your head or eyebrows?
DC: My theory is that if someone has never met me in real life, then, subconsciously, I'm not real to them. So when people become engaged with someone they don't even know on the internet, they kind of take ownership over that person. They think that person belongs to them in some sense. And when that person changes drastically, there is a shock response that is almost uncontrollable....I've accepted that that's what happens. So I put my wigs on and take them off. I shave my head or my eyebrows. I have all the freedom in the world.
AM: What do you imagine is next for you?
DC: There are other kinds of projects I want to branch out into. I want to make clothing, dabble in makeup. I want to explore acting.
AM: Do you envision acting becoming a big part of your career?
DC: I would love to do movies that I believe in. I would have to stop the music for a minute. But I would be down to immerse myself in acting for a certain period of time. I love comedies and action films. I want to learn martial arts and be in a film like *John Wick*.
AM: Is it true that you want to do stand-up?
DC: It's something I've definitely considered. I actually went onstage recently with Craig Robinson. He'll get on a piano and just play songs, but he'll do it in his own Craig Robinson, funny-ass way. I went up onstage and sang with him at a comedy club. It was super low-key. I was there with one of my boyfriends.
AM: "One of my boyfriends" is funny. Do you create room for love in your life?
DC: I love love. I'm possibly a serial dater. I definitely have had that in me a little bit. But right now I'm in a different place in my life where I am very committed and very much in love in a different way than before. I think I've evolved. I'm learning to love myself, so the way that I love other people is very different. I don't feel like a lost little teen. I feel like a woman who is coming into her own.

HAIR: J STAY READY. MAKEUP: FRANK B FOR LOVESEEN. MANICURE: SACCIA TRINICE. PRODUCTION: ONE THIRTY-EIGHT PRODUCTIONS. SET DESIGN: PHILIPP HAEMMERLE. SPECIAL THANKS TO BUTTERCUP VENUES



Dress, Diotima. Earrings, Cartier.
Stud earrings, Doja Cat's own.
Rings, Panthère de Cartier



"I put myself out there on social media and TV. I shoot my image out onto these screens. But I don't really put myself out there in real life."

DOJA CAT

RAPPER AND SINGER



"Today, existing as an artist is my resistance. It's my whole life.... When you are born against the current, you have a lot of muscles to swim against it."

GOLSHIFTEH FARAHANI
ACTRESS

Hooded dress, Alaïa. Earrings, Clash de Cartier. Bracelet, Panthère de Cartier OPPOSITE: Dress, Versace. Earrings, Cartier. Stud earrings, Doja Cat's own. Rings, Panthère de Cartier

HAIR: LUKE HERSHESON FOR HERSHESONS. MAKEUP: LISA BUTLER FOR CHANEL BEAUTY. MANICURE: SYLVIE MACMILLAN FOR CHANEL LE VERNIS. PRODUCTION: HOLMES PRODUCTION. SET DESIGN: EMMA ROACH. SPECIAL THANKS TO HOXTON DOCK

PAUL MESCAL was catapulted to the top of Hollywood's A-list and became an internet obsession along the way. But he's still figuring out what he wants from all of it.

By ANDREA CUTTLER

Paul Mescal is showing me his short shorts. From his hotel room in Morocco where he's currently filming *Gladiator 2*, Ridley Scott's highly anticipated sequel to his 2000 Oscar-winning film, the 27-year-old Irish actor indulges me when I ask if he's got a favourite pair.

"This is thrilling to me," he says. "I love it. Where's my favourite pair?" he asks, nearly knocking over his chair to find them. "I don't know how I would go about my summer if I didn't have these. I don't do well in the heat," he says, holding up a black pair with three white stripes down each side. They're O'Neills, an Irish brand of Gaelic football shorts, he tells me. During his recent West End run in *A Streetcar Named Desire*, fans lined up regularly at the stage door to catch a glimpse of the actor heading out for a post-matinee run in thigh-grazing Eighties-style shorts. He grins and says, "[O'Neills] are going to get great f—in' airtime out of this."

Mescal is mostly accepting of the attention that followed his breakout role in Hulu's adaptation of Sally Rooney's *Normal People* three years ago and his subsequent ascent to stardom. The series—hailed for its tender depiction of a young relationship, including its hyperrealistic sex scenes—streamed into homes during the spring of 2020, reaching an audience that was, after weeks of Covid lockdowns, pent up. Mescal received an Emmy nomination for his soulful portrayal of Connell, and he (as well as that thin silver chain his character wore) became the subject of the internet's unhinged lust. "If I'm going to make TV shows like *Normal People*, there's going to be an appetite from the world," he says of the public's interest in his personal life. "Eighty percent of that is palatable. And then 20 percent of it is devastating."

The devastating part may be in reference to his relationship (and breakup) with musician Phoebe Bridgers, which has been tabloid and TikTok fodder for the better part of the past three years. "The stuff that hurts is the personal stuff. It's nobody else's business and should never be commented on because it's indecent. And it's unkind," he says. "Honest answer, it makes me angry....It's the entitlement to the information that people expect that just drives me f—ing mad."

Mescal has been enmeshed in the Hollywood machine for a few short years. He seems wary of its artifice. He hasn't tweeted since 2020 and has no other public-facing social-media accounts, no liquor line to shill, no "brand" he's intent on building. After attending drama school at the Lir Academy in Dublin, he worked in theatre for two years, partly because he found auditioning for on-screen roles to be "mortifying." "I didn't buy into what I was having to say," he offers. "I remember auditioning for some TV show. It was like a two-line self-audition. I was going in for some f—ing ridiculous dialogue."

"There's only so much acting a person can do," says Andrew Scott, *Fleabag*'s "hot priest" and Mescal's costar in the upcoming film *Strangers*, Andrew Haigh's loose adaptation of the 1987 Taichi Yamada novel of the same name. "I believe who you are always comes through in some way, your attitude toward something. And that's what I think he has: just this incredible, gentle, intelligent Irish soul." He continues, "It sounds like an unusual thing to say, that somebody who's at [his] stage of life is just interested in creating a body of work, but he really, genuinely is."

Mescal, who received his first Oscar nod earlier this year for his portrayal of a young father in Charlotte Wells's *Aftersun*, gravitates toward cerebral, character-driven projects without so much as a whiff of "f—ing ridiculous dialogue." This fall, he'll star in director Garth Davis's adaptation of Iain Reid's book *Foe*, opposite Saoirse Ronan. Set in 2065 in the rural Midwest, the film is a science-fiction mind bender, though genre is secondary to its rumination on long-term relationships. Mescal plays Junior, a farmer who is offered a chance to live in space while his wife, Hen (played by Ronan), stays at home with an AI version of him. "The feeling of being in a relationship and being in love, to me, sometimes can feel quite like a horse with blinders on. That's such a wonderful feeling," Mescal says. "The work in this film was finding out what it's like to be in a tired relationship. That's not a sensation I'm familiar with."

Mescal has several projects currently in the works, including Richard Linklater's decades-spanning adaptation of Stephen Sondheim's *Merrily We Roll Along*. With these and the release of *Gladiator 2* next year, Mescal is on the precipice of catapulting into another stratum of fame and cementing his status among the next generation's great film talents. The dedication, Ronan says, has always been there. "The first time I saw Paul act was in a commercial for Denny's sausages in Ireland," Ronan recalls. "He'll kill me for mentioning it, but—I'm not actually joking—that was the first time I went, 'Oh, who's that guy?' He's really good."

The internet virality, the gossip, the red carpets, even the hot streak of roles—Mescal knows that so much of it is fleeting. "I feel like the game that I'm playing now is a young person's game," he says. "And I'm young, but I want to be able to do this all the time." The stuff that lasts is what keeps him hooked. "I have a feeling that when I'm 50, if I'm still lucky to be acting, I will look back on the personal relationships that I've built and be like, 'F—, that was the thing.'"

GROOMING: JOSH KNIGHT FOR HORACE. PRODUCTION: HOLMES PRODUCTION. SET DESIGN: EMMA ROACH. SPECIAL THANKS TO HOXTON DOCKS



Tank top; pants; booties, Gucci. Earring; necklace, Cartier Juste Un Clou


"I feel like the game that I'm playing now is a young person's game. And I'm young, but I want to be able to do this all the time."
PAUL MESCAL
ACTOR



"I don't regret anything in life. I've learned to take your L's not as a loss but as a lesson. It's not punishment, it's preparation."

TEYANA TAYLOR
SINGER AND ACTRESS

Top, Rick Owens. Hoop earrings, Cartier Juste Un Clou. Stud earrings, Taylor's own. Ring, Panthère de Cartier
OPPOSITE: Sweater; tank top; pants, Gucci. Necklace; ring, Cartier

HAIR: TOMO JIDAI FOR ORIBE. MAKEUP: FRANK B FOR LOVESEEN. MANICURE: HONEY FOR UN/DN LAQR. PRODUCTION: KATIE FASH AND LAYLA NÉMÉJANSKI. SET DESIGN: PHILIPP HAEMMERLE



Parka; bodysuit; skirt,
Marc Jacobs

KENDALL JENNER is a member of one of the most documented sisterhoods on the planet. But she has carved out a place for herself in fashion—and away from it all—that's very much her own.

Story by KAITLYN GREENIDGE

Kendall Jenner is a Scorpio. And it's with typical Scorpio reserve that Jenner and I don't discuss that fact until nearly the end of our time together. But the qualities ascribed to the sign weave throughout our conversation. Jenner speaks often of change and evolution. "I feel like I am coming into my womanhood," she tells me, "and having so many strong women around me has helped shape my sense of worth."

Jenner, 27, is in a starkly white room with shelves full of art books and novels behind her. She's dressed casually in a black tank, her hair pulled back, her skin dewy. She looks as if she's just come from a hike or a trip to the dog run, the platonic ideal of how one might look lounging around the house. When she speaks, it's with the self-awareness of someone who has spent her entire adult life in front of a camera. She often qualifies what she's saying with how it must come off. "I probably sound so LA," she says at one point. Later: "I probably sound corny." It reads less as nervousness than as someone who is used to being observed, cutting off the observer at the pass, a reminder that she knows how others might try to fit her into a narrative. Even as she is looked at, she is looking back.

Jenner's family has been at the vanguard of global popular culture since *Keeping Up With the Kardashians* premiered in 2007. The show, which aired for 14 years on E!, moved last year to Hulu, where it was rechristened *The Kardashians*. Jenner was 11 when it first aired, positioned early on as the kid sister involved in wholesome scrapes with younger sibling Kylie, in contrast to the inside view of their older sisters' lives as they worked to build their brand and fame. But Jenner remembers her childhood as a place with spaces of sanctuary. "I just kind of kept to myself," she says. "I loved hiding out in my room and doing my own thing or riding my horses."

"She's always been very definite about who she was," her mother, Kris Jenner, says. "Her superpower is knowing when it's too much or when it's not enough....She's a lot smarter at that than I am, and she kind of taught me a thing or two about it."

Jenner's ability to maintain a sense of mystique has been crucial to her success in fashion, where she is now one of the most in-demand models. Essential to the job is a persona that hints at knowability while maintaining a sense of mystery, allowing viewers to construct their own story—the dance of imagination that makes up what we understand to be glamour.

"It's not always the easiest industry to be in," Jenner says. "It can be really cutthroat and intense sometimes." But the fashion business now is radically different from the one Jenner entered nearly a decade ago. Her rise mirrors shifts in how brands and careers are made—and where power lies. Jenner was at the forefront of a new generation of models—many of them, like her, either born into privilege or nepo-baby adjacent—using social media to expand their personal brands by offering glimpses of their private lives. She now has more than 292 million followers on Instagram and upwards of five million on TikTok. And Jenner works. Amid her perpetually stacked slate of Kardashians and runway and campaign obligations, she also has her own tequila brand, 818, and she recently announced a new partnership with L'Oréal Paris.

While the Kardashian machine undoubtedly gave her a leg up, she has diligently found ways of moving between the realms of reality TV and ultra-high fashion without being subsumed by either. "I think when things appear to come very easily to people, there's a lot of criticism," says casting director (and *Harper's BAZAAR* contributing editor) Anita Bitton, who cast Jenner in her first Marc Jacobs show in 2014. "But in order to maintain all of that stuff, there's a certain degree of rigour that's involved, and Kendall has that rigour," explains Bitton. "Kendall Jenner is her own person."

"I feel really balanced right now," Jenner says. "I started my therapy journey a year and a half ago. I meet with my therapist once a week, so every week I'm learning something new. I'm constantly evolving and just excited to do that."

This past spring, Jenner's sister Kim famously trolled her with a t-shirt emblazoned with the phrase "Kendall Starting Five," for her penchant for dating pro basketball players. The internet has also exploded over her rumoured relationship with Bad Bunny. It's an aspect of Jenner's life that, like most things, has had to play out in full view, but it's also one she, unsurprisingly, holds sacred. "I love really hard, and I love without apology," she says. "I don't like goodbyes, and I will fight to not have to say goodbye. I will always fight for relationships. I've been that way since I was little, although I was shy and sometimes very closed off," she continues. "I don't give up on anything. Some people aren't willing to meet me at that level. But that's okay. I'd rather do that than shut myself off to something and not give it a proper chance."

I ask Jenner if she's familiar with the astrological lore around Scorpios, who are said to be so mysterious because they are associated with not one but three symbols: the scorpion, the stereotypical vengeful stinger; the eagle, which uses Scorpios' capacity for hard work to better their world; and the phoenix, whose capacity for deep love leads to higher understanding. The idea is that Scorpios embody all of these archetypes at certain points, cycling through them, not necessarily in a linear manner. For Jenner, it's yet another narrative to negotiate. "My affection for people and my empathy has only grown," she says, smiling. "My favourite part of getting older is the wisdom and knowledge." ■

HAIR: TOMO JIDAI; MAKEUP: FRANK B; MANICURE: LISA JACHNO; PRODUCTION: CALUM WALSH FOR NORTH SIX; SET DESIGN: PHILIPP HAEMMERLE



"I love really hard,
and I love without apology."

KENDALL JENNER
MODEL

"As a male principal dancer, I play fairy-tale princes. I'm desperate to see queer stories being told in the language of classical ballet. If no one's going to make that ballet for me to dance, then I will make it for others to dance."

JAMES WHITESIDE

DANCER, DRAG PERFORMER, MUSICIAN, AND CHOREOGRAPHER



Briefs, 2(X)IST. Boots, Rick Owens
OPPOSITE: Denim jacket; pants, Dior.
Necklace; ring, Cartier

HAIR: TOMO JIDAI FOR ORIBE. MAKEUP: FRANK B FOR LOVESEEN. PRODUCTION: KATIE FASH AND LAYLA NÉMÉJANSKI. SET DESIGN: PHILIPP HAEMMER



SET THE STAGE...

for sensual, seductive, sweet or sexy, cheeky peekaboo numbers that bare some skin.

Photographed by Joel Low. *Styled by* Gracia Phang

Sexy Back

Style your semi-sheer frock over fitted trousers and sneakers for a casual day out, or throw on a blazer, and you're good to meet the C-suites.

Dress, Givenchy. Trousers, H&M. Necklace, Versace. Sneakers, Converse



All Clear

See-through corsetry details are equal parts edgy and sensual. Add a pair of clear frame sunnies to up the cool factor.

Dress, Versace. Sunglasses, Gentle Monster. Earrings, Swarovski. Ear cuff, Givenchy



Pin-ups

Show some leg and amp up the drama; don't forget to work that playful accessory.

Top, & Other Stories. Underwear, Miu Miu. Bra top, Gucci. Boots, H&M. Bodysuit, stylist's own



Layer Player

Do preppy chic with a comfy cardigan and top, teamed with hot shorts, and a sock-and-loafer combo. Cushy bag? Why not?

Top; cardigan, Miu Miu. Shorts, Ferragamo. Necklace; loafers, Hermès. Bag, LOEWE. Socks, Dior



Skin Is In

Contrast a figure-hugging mini with an oversize jacket and sneakers. Now that's the new sexy.

Dress, Norma Kamali at Net-a-Porter. Jacket, Miu Miu. Earrings, Swarovski. Bag, Gucci. Sneakers, Nike. Socks, stylist's own



Suit Yourself

Punctuate monotones with leather and lace. The deets are in the textures.

Shirt, LOEWE. Top; shorts, Valentino. Tie, Valentino Garavani. Earrings, Swarovski. Boots, Roger Vivier. Socks, stylist's own

Model: Xu Xinyuan/Mannequin
Makeup: Rina Sim using Bobbi Brown
Hair: Karol Soh using Keune Haircosmetics
Photographer's assistant: Kevin Khng
Stylist's assistant: Zoe Tauro

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2


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14


13

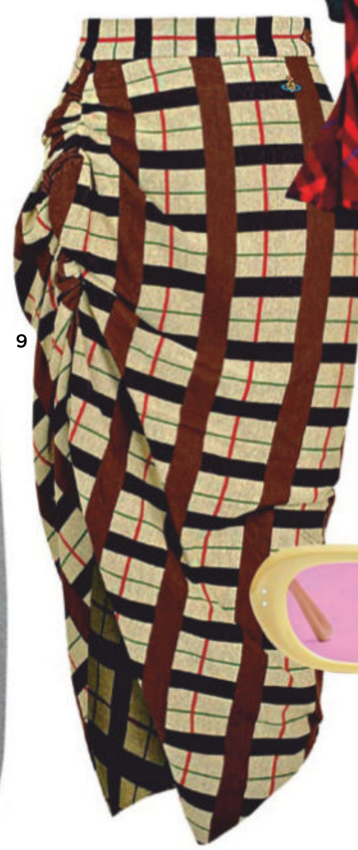

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6


12


TEEN SPIRIT

Grunge-era plaids and trippy graphics are reinterpreted for a new generation

9


7




10

8


Bazaar **Picks**

Add a touch of playfulness with rose-tinted lenses



11

1. Bag, $705, Longchamp **2.** Dress, Ferragamo **3.** Afterglow Sensual Shine Lipstick in Voltage, $44, NARS **4.** Top, $950, Givenchy **5.** Boot, Chanel **6.** Burberry fall/winter 2023 **7.** Earring, $1,040, Prada **8.** Sunglasses, $409, Gentle Monster **9.** Skirt, about $419, Vivienne Westwood **10.** Sweater, $470, JW Anderson **11.** Necklace, $1,020, Balenciaga **12.** Trousers, $1,484, Vaquera at Farfetch **13.** Ring, Cartier **14.** Belt, $5,400, Hermès

BY GRACIA PHANG



MANOLO BLAHNIK

B1-80A, GALLERIA LEVEL, THE SHOPPES AT MARINA BAY SANDS

LEVEL 2, TAKASHIMAYA DEPARTMENT STORE

SULTRY IN SCARLET

Turn heads with this fiery shade in powerful, body-hugging fits



Bazaar Picks

Go naughty and nice—play peekaboo with an ultra high slit on a maxi skirt

1. Cuff, $1,750, Saint Laurent by Anthony Vaccarello **2.** Dress, $2,900, Dolce&Gabbana **3.** Skirt, $9,700, Valentino **4.** Bag, Gucci **5.** Bra top, about $1,871, Jacquemus **6.** N°1 De Chanel L'Eau Rouge, $181, Chanel **7.** Dress, $3,915, Cristina Savulescu at Farfetch **8.** Watch, Cartier **9.** Alexander McQueen fall/winter 2023 **10.** Necklace, $4,650, Balenciaga **11.** Boot, Aquazzura **12.** Phone holder, $1,950, Dior **13.** Boot accessory, $165, Longchamp **14.** Skirt, Louis Vuitton **15.** Earrings, $1,200, Bottega Veneta

BY GRACIA PHANG


MANDARIN GALLERY VIVO CITY
THE SHOPPES AT MARINA BAY SANDS
MICHAELKORS.COM
MICHAEL
MICHAEL KORS



IN FULL BLOOM

Make a statement with 3D floral accoutrements that add playful texture to your look

Bazaar **Picks**

Dramatic yet sophisticated—a precious pearl necklace adds the perfect finishing touch

1. Clutch, $4,995, Judith Leiber **2.** Jacket, $3,751, Pucci **3.** Sunglasses, $510, LOEWE **4.** Necklace, Dior **5.** Blazer, $1,656, Masnada at Farfetch **6.** Dress, about $499, Rotate **7.** Watch, Chaumet **8.** Skirt, $8,900, Prada **9.** Ring, $950, Givenchy **10.** Harness, Noir Kei Ninomiya **11.** Dazzle Flakes Metallic Eye Pigments in Polar Night, $40, KVD Beauty **12.** Trousers, $1,649, Comme Des Garçons at Farfetch **13.** Chanel fall/winter 2023 **14.** Sneaker, about $514, Viktor & Rolf x Superga

BY GRACIA PHANG





"LET TIME FLY. YOU MIGHT GET TO AN EXCEPTIONAL PLACE."

YIQING YIN,
HAUTE COUTURE CREATOR, WEARS THE
VACHERON CONSTANTIN ÉGÉRIE.

VACHERON CONSTANTIN
GENÈVE

ONE OF
NOT MANY.

CONTACT US : +65 3158 3256





"I HUMBLY SEARCH FOR
THE TRUE, THE GOOD,
THE BEAUTIFUL."

YIQING YIN,
HAUTE COUTURE CREATOR, WEARS THE
VACHERON CONSTANTIN PATRIMONY.

VACHERON CONSTANTIN
GENÈVE

ONE OF
NOT MANY.

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BIG ENERGY

Give off powerhouse vibes with oversize shoulders paired with sleek add ons










Bazaar Picks

Seal the deal with an exotic skin cuff that will last the seasons

BY GRACIA PHANG

1. Earrings, $640, Bottega Veneta **2.** Vest, Max Mara **3.** Saint Laurent by Anthony Vaccarello fall/winter 2023 **4.** Blazer, $2,680, Stella McCartney **5.** Illuminateur de Beauté Liquid Highlighter, $80, Gucci Beauty **6.** Belt, $745, Louis Vuitton **7.** Skirt, $1,256, Roberto Cavalli at Farfetch **8.** Cuff, Hermès **9.** Bodysuit, $2,890, Burberry **10.** Pump, Miu Miu **11.** Bag, Alexander McQueen **12.** Watch, Bulgari **13.** Blazer, about $948, Bouguessa at Net-a-Porter **14.** Sunglasses, $760, CELINE

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THIS MONTH



CELEB-APPROVED STEALTH WEALTH LOOKS

TAKE A PAGE FROM THESE QUIET LUXURY QUEENS

SUPERSIZED SILHOUETTES

TOTE BAGS WHICH CAN CARRY YOUR ENTIRE LIFE



Jasper leather tote bag, $4,105, The Row at Matchesfashion



Chain-embellished tote bag, $760, Sandro at Farfetch



Large Woody tote bag, $1,805, Chloé



Oversize Vittoria tote, $1,050, Reformation



GG Large tote bag, $2,570, Gucci

IN THE PINK

BEAUTY GOES BARBIE-CORE



Glow Recipe X Barbie Skincare Kit, $50, Sephora



Connect In Colour Eyeshadow Palette, $77, M.A.C at Sephora



Soft Pinch Liquid Blush, $39, Rare Beauty at Sephora



Irresistible Hair Mist, $75, Givenchy at Sephora



Flypencil Longwear Pencil Eyeliner, $36, Fenty Beauty at Sephora



Sugar Lip Treatment, $37, Fresh at Sephora

HARPERSBAZAARSG HARPERSBAZAARSINGAPORE

Bazaar

WAIT LIST

PETAL PUSHER

Miuccia Prada and Raf Simons give minimalism a dose of flower power

From the beginning of their careers—and then later, their partnership—Miuccia Prada and Raf Simons have always had a contrarian way of looking at beauty, often finding it in the most unexpected of places. This season, the designers looked to the utilitarian—elevating the oft-overlooked with couture gestures and craft. Nurses' uniforms were elongated and given trains, while army parkas came with gently curved backs. The duo also turned their eye to the humble slingback flat, a practical shoe turned into a new proposition of elegance when festooned with bursts of 3D florals and rendered in eye-catching buttercup yellow ■ *The slingback pumps with floral appliques are priced at $1,980 and available at Prada, #01-01, ION Orchard (tel: 6509 3113).*



BY JEFFREY YAN



An oversize buckle takes centrestage

1



Loafers, $2,530, Roger Vivier



Earrings, $1,450, Balenciaga



Top, $471, Manokhi at Farfetch

BUCKLE UP

Behold, the return of big buckle energy—very much reminiscent of Y2K culture. Wear your giant belt across your chest like a bustier, keep it timeless on a black leather bag, or have it featured on a harness-like coat that pulls the whole look together. Buckled accessories are another way to channel the trend. Try cute buckle motif earrings. Or let an oversize buckle anchor everything from an evening gown to a pair of chunky loafers.



Dress, $1,710, David Koma



Sandal, $2,475, Alexander McQueen



Purse, $457, Boyy

ON THE STREETS

The new season brings fresh takes on classic elements

2







From left: Knee-high boots add instant edge. Keep it modest yet flirty with white tights and an off-shoulder top. Leave your utilitarian vest unbuttoned for a sexier take. Courtroom and boardroom ready—a highly-textural ensemble is ultra chic. Go bold and play up your whites with clever layering



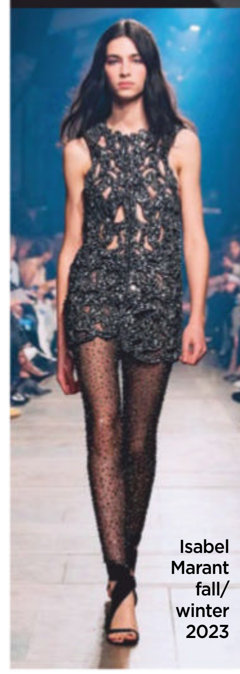
WHITE OUT

One way to look instantly fresh is to dress in an all-white ensemble. Play up the crisp shade with varying textures, lengths and silhouettes for added interest and dimension, or simply throw on accessories of a contrasting colour to pull the look together; cream-hued add-ons are a safe way to start. Keep it feminine and chic with frills and pearls, or go for a masculine and edgy look with tailored numbers. Opt for sheer pieces or flash a little skin for a cheeky take on an otherwise pure look. Next, put on some attitude, and you're ready for the street, not the aisle.

3



Chanel fall/winter 2023



Isabel Marant fall/winter 2023

GLAM GAMS

If there's one hot accessory from the fall/winter 2023 runways, it's hosiery. From Renaissance days when men—think Henry VIII—wore them both for warmth and as a status symbol, to the 1940s when nylon stockings was the rage, through to the Swinging Sixties when coloured tights were matched with minis for fun-loving looks—inner wear, is truly in style again. Miu Miu's inspired take paired coloured tights with fresh yet classic staples in playful, sheer layers. Delicate white lace stockings were seen at Chanel, styled with its camellia-laden slingbacks for a vision of timeless elegance. Meanwhile at Isabel Marant, crystal-embellished sheer tights seem tailor made for the party season and paired perfectly with peekaboo minidresses.



Miu Miu fall/winter 2023



Boot, $4,150, Louis Vuitton



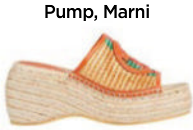
Pump, $2,180, Valentino Garavani



Sandal, Hermès



Pump, Marni



Sandal, $1,230, Gucci

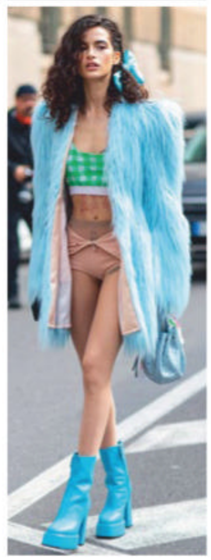






HIGH STREET

It's time to raise the stakes when the street set stomp out in chic sturdy platform steppers. Ground your highlighter-hued ensemble with chunky-soled boots, or add a pop of colour to your otherwise monochromatic look with a pair of fuchsia platform pumps—aim to achieve balance in your overall look. Opt for clog-like shoes to complete a modern Japanese, zen-like vibe, or take on a summer style with raised espadrilles and denim. Added height without the calf training of stilettos—it's a win win.



Clockwise from top: Channel your inner zen in neutrals. Ground an electrifying look with chunky boots. Level up with eye-catching fuchsia steppers. Match your boots to your coat for the perfect candy-hued combination

PAST PERFECT

Forget about perfection this season. Designers are unravelling garments by exposing seams, loose threads and even layers that define a well-tailored jacket. While this idea was first seen in the early '90s when the fashion set took to deconstruction in response to the extravagance of the '80s, this season offers a more refined take. At Fendi, a classic cardigan comes undone at the neckline and hangs as a halter, while Sacai's exposed vest shoulder pad is spruced up with sequins trailing into a frock. No stranger to the movement, Maison Margiela's hand-stitched sheer panel gives us a peek into the layers beneath, complete with safety pins on the skirt's waistband for an eclectic vibe.



Sacai fall/winter 2023

Fendi fall/winter 2023

Sacai fall/winter 2023

Maison Margiela fall/winter 2023



Miu Miu fall/winter 2023

Victoria Beckham fall/winter 2023

Valentino fall/winter 2023

Gucci fall/winter 2023

THE RIGHT CLUTCH

While some may immediately identify these as clutches or even top-handle bags, we'd like to think that these elbow candies propose a distinct style of their own. Designers sent models down the runway, whether dressed to the nines, casually-togged, or office-ready, with bags hugged tightly to the chest. It was as if they were designed to be something you can grab and hold on to. At Gucci, models slung the strap over the shoulder and slid a hand through its signature horsebit turned handle; likewise at Victoria Beckham. Fingers were entwined in Miu Miu's multi-strapped number and clutched under the arm, while at Valentino the hand was more nonchalantly slipped through.

BY GRACIA PHANG. PHOTOGRAPHY: SHOWBIT

FABULOUS AT EVERY AGE

Show your bravado in pantless looks and sheer skirts that are tailor made for your inner fashion vamp

20s

Evoke mermaid vibes in sequins and mesh rendered in soft pastels and paired with classic underpinnings



Gucci fall/ winter 2023



Bag, $1,230, JW Anderson



Choker, Swarovski



Dress, $119, Zara



Top, about $480, LoveShackFancy at Net-a-Porter



Earrings, Aquazzura



Skirt, $521, Siedres at Farfetch



Bag charm, $750, LOEWE



Necklace, $479, Pandora



Slide, $1,380, Saint Laurent by Anthony Vaccarello



Bra, $119, Calvin Klein Underwear



Brief, $35, Calvin Klein Underwear

30s

Step into the garden and pluck grass and red blooms as fashion inspo. Plus the sheer textures layer beautifully



Coat, $983, Herno at Farfetch



Bag, $5,500, Prada



Loafer, $1,750, CELINE



Necklace, Marni



Dress, about $646, Louisa Ballou at Net-a-Porter



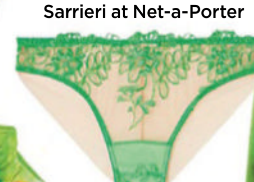
Watch, Blancpain



Shorts, Off-White



Glasses, $370, Burberry



Briefs, about $184, I.D. Sarrieri at Net-a-Porter



Top, $310, Acne Studios



Earrings, $710, Dior



Miu Miu fall/ winter 2023



40s

Red and black separates make a sharp, joyful statement

Bodysuit, $500, Alchemy at Farfetch

Earrings, Louis Vuitton

Ferragamo fall/ winter 2023

Necklace, Chanel

Briefs, $285, Cashmere In Love

Sunglasses, Marni

Tights, $440, Thom Browne

Scarf, Hermès

Ring, FRED

Sweater, $770, Proenza Schouler

Pump, $2,550, Roger Vivier

Shorts, about $1,348, Jacquemus

Bag, $10,060, Chanel



50s

A black-and-white combo imbues everything with a touch of class

Bodysuit, $1,525, Alexander McQueen

Briefs, $1,315, Courrèges

Ring, Chanel

Skirt, about $1,591, A.W.A.K.E. Mode

Tie, $330, CELINE

Shirt, $1,500, Givenchy

Boot, $1,650, Dolce&Gabbana

Blazer, $4,340, Saint Laurent by Anthony Vaccarello

Earrings, Chaumet

Belt, Roger Vivier

Watch, Gucci

Bag, $4,020, Versace

Valentino fall/ winter 2023

BY GRACIA PHANG. PHOTOGRAPHY: COURTESY OF GUCCI, MIU MIU, FERRAGAMO, VALENTINO

IN FULL SWING

Pick a bag, any bag from Longchamp fall/ winter 2023's exciting iterations of Box-Trots. It's time to dress up for the season.

Photographed by Natsuko Teruya. *Styled by* Gracia Phang



Canvas Box-Trot Paille bag, Longchamp



Leather Box-Trot Club bag;
silk scarf, Longchamp



Leather Box-Trot crossbody bag; leather Box-Trot Baguette bag, Longchamp



Leather Box-Trot crossbody bags;
silk ribbon, Longchamp

PHOTOGRAPHER'S ASSISTANT: JUSTIN TOH



THE COLLECTIONS

The fall/winter 2023 season is marked by a definitive shift away from fantasy fashion. Instead, designers traced the roots of their brands to chart their paths forward. The result is considered, meaningful fashion that not only addresses what women want to wear today, but suggests new ways to see and move through the world. By Jeffrey Yan



LOUIS VUITTON

Nicolas Ghesquière's latest collection seeked to answer that eternal query: What is French style? The collection he showed did not provide a succinct definition but it did offer up myriad propositions on how to do French chic. First, there was a whiff of the Eighties—an era Ghesquière constantly revisits. It manifested in beaded dresses worn under pleated blazers, balloon trousers and cinched jackets, and bustier dresses worn with shoulder-padded knits. Then came more timeless looks: crisp jackets and trousers that were cut slim but not severe; camel coats and jackets worn with black leather pants; and a piece that was halfway between shirtdress and oversize shirt, worn with a little vest and an oversize dickie. Towards the end, Ghesquière channelled the more eclectic side of Parisian style—delicate slips worn with chunky scarves; jacquard robes paired with frayed and distressed bermudas.





After a blockbuster three-season run redefining what sexy looks like, Miuccia Prada has pivoted to… normcore. Of course, in Prada's hands, nothing is ever quite what it seems. The first section seemed to riff on the ladylike uniforms of the bourgeoisie—twinsets, camel coats, polka dots. But the tops were tucked into briefs that have been hiked up above the skirts, the models' hair were balloon-static frazzled, and some of them have skipped bottoms entirely to step out just in their underwear. Not quite prim and proper. Then came a different kind of uniform—a boxy coat worn over a hoodie worn over a sweater worn over a t-shirt; again, pants optional. The pieces were double-bonded, creating a gently padded effect. Finally, Emma Corrin closed the show in sparkly gold panties and a camel knit—the epitome of unbothered and fabulous.

MIU MIU



HERMÈS







As the conversation around quiet luxury grows ever louder, Nadège Vanhee-Cybulski is in prime position to take advantage of this pendulum swing. After all, her work for Hermès has always been rooted in subtlety. This season, her Hermès woman is all about softness and sensuality. But at Hermès, sensuality is expressed not through the amount of skin on show. The body remained mostly covered, though very much highlighted through the use of adjustable collars, soft belts, and scarves that gently wrap and drape around the figure. These were applied onto plush knits, classic coats and pleated lamé dresses. Vanhee-Cybulski's rich palette was drawn from nature—the hues of dawns and sunsets, but also of human hair. Think reds and coppers, chestnuts and straw. Throughout, there was a faint shimmer—achieved through sparkling fabrics and ultra-fine beading.



CELINE

For his latest collection, Hedi Slimane headed back to his spiritual home, Los Angeles—specifically, The Wiltern, the Art Deco landmark that has played host to some of rock 'n' roll's greatest. The collection Slimane showed pretty much single-handedly brought back indie sleaze. Think wide-brimmed fedoras and skinny scarves; military jackets and knee-high boots; minidresses sequinned and ruffled; little vests and big furs, and even bigger bags tucked into the crook of the elbow. Slimane ended on a note of glamour, with a series of slip gowns—minimal in silhouette, but glittering all over in beads and sequins. A lot of people are attempting Y2K, but no one does it as convincingly—and as sexily—as Slimane.









LOEWE

Jonathan Anderson continues his winning streak of marrying surrealism to minimalism. These days, the designer trades in the subtle instead of the fantastical. His fall/winter 2023 collection was about gestures: a shirtdress was draped to be asymmetrical but made to look like it was caught in the chain of a bag; an ivory gown looked as though it would slip off the model's body if she wasn't clutching it close; creases and folds were built into clothes; boots went beyond slouchy and actually collapsed. Most evocative of all were the dresses, trench coats and fur coats printed onto plain silk duchesse. Blurred and with their white edges showing, the pieces brought to mind ghosts of garments past, turned into something new.



ALEXANDER MCQUEEN

Sarah Burton titled her latest collection Anatomy. It was a 55-look structural study of the human body, of clothing, and of flowers. With the collection, Burton also traced the roots of the House—McQueen himself cut his teeth on Savile Row, and tailoring was a particular focus here. Sharp suits were either presented straight-up, or subverted through slashing, slicing and twisting. The body was mostly covered up, but even when revealed, there was an armour-like quality to the pieces that adorned it. Volumes were kept strict and severe, or exploded into unfurling silhouettes that evoked orchids. Meanwhile, the monochromatic palette was interjected occasionally by deep purples, rich reds and lustrous silvers.

















GUCCI

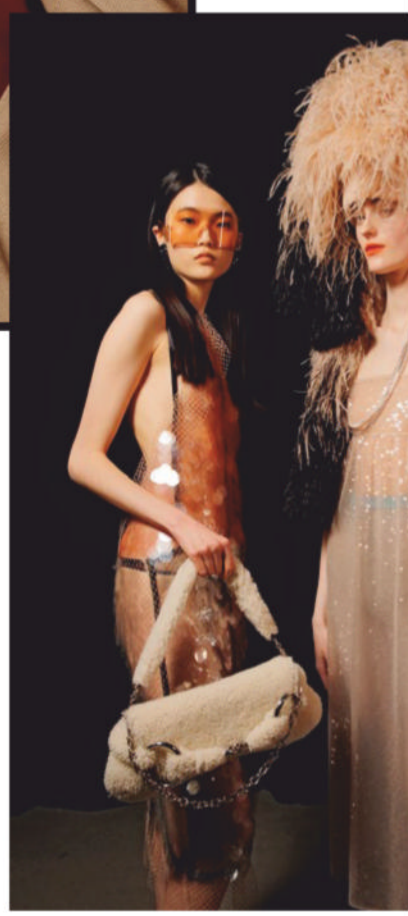


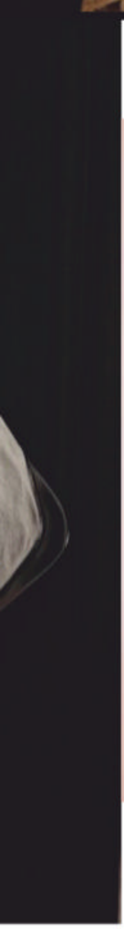




It is the studio team's final collection before Sabato De Sarno takes over the creative directorship, and the collective sent out a seamless transitional collection. The priority was merchandising and the team delivered on that front, while also underscoring the House codes that have been established over the decades. There were elements of Alessandro Michele's eclecticism, as well as hints of Tom Ford's erotic glamour. Overall, it was a fine balance between showstoppers and wardrobe staples. The first look out was a crystal-encrusted bra worn with a slim black skirt; the last was an embroidered heirloom coat over a nude negligee and orange hosiery. In between, there were good jeans and smart blazers, but also big faux fur chubbies and paillette-strewn slips.











DIOR

This season, Maria Grazia Chiuri was inspired by a trio of women: Catherine Dior, Edith Piaf and Juliette Greco. They were post-war Parisiennes who lived liberated lives for their time; feminine, but also independent and strong. The resulting collection featured classic New Look silhouettes—full skirts, nipped-in jackets—in ultra-light, crinkled fabrics that gave them an air of nonchalance, making them feel contemporary almost 80 years after their creation. Bra tops and t-shirts further modernised the look. The palette was mostly black, occasionally shot through with muted jewel tones of ruby, emerald and topaz. There were also plenty of beautifully simple day dresses, knits, shirts and skirts that proved that fashion doesn't always have to be shouty to be effective.

BURBERRY

Where his predecessor brought a harder edge to the British label, Daniel Lee, in his debut collection, has introduced a softer look—one more playful and romantic, and undeniably English. It is an aesthetic rooted in the great outdoors, the country houses and the rolling fields around them, the unpredictable weather. The classic trench coat has been loosened up, with exaggerated faux-fur lapels; the signature check, knocked askew and rendered in bright hues. Other key prints included roses and ducks, while accessories ranged from furry trapper hats and moccasins to hot water bottles in Burberry check. Elsewhere, Lee doubled down on Britishness via blanket coats, Aran and argyle knits, and tartan kilts.





BOTTEGA VENETA

In just three seasons, Matthieu Blazy has turned Bottega Veneta into one of Milan's most hotly watched shows, and he did it not with gimmicks and tricks—unless you count the optical illusions that are his leather jeans—but with a real focus on craft and clothes. His fall/winter 2023 collection was inspired by the idea of a parade—the very different people one chances upon on the streets. Here, a bombshell in her nightie; there, a boss in a power suit. There were faded florals, shaggy boucle, moulded leathers, delicate fringe, and intricate embroideries. Blazy also continued his astounding leather illusions—this time around, they took the form of striped pyjamas, grey flannel and knitted socks.







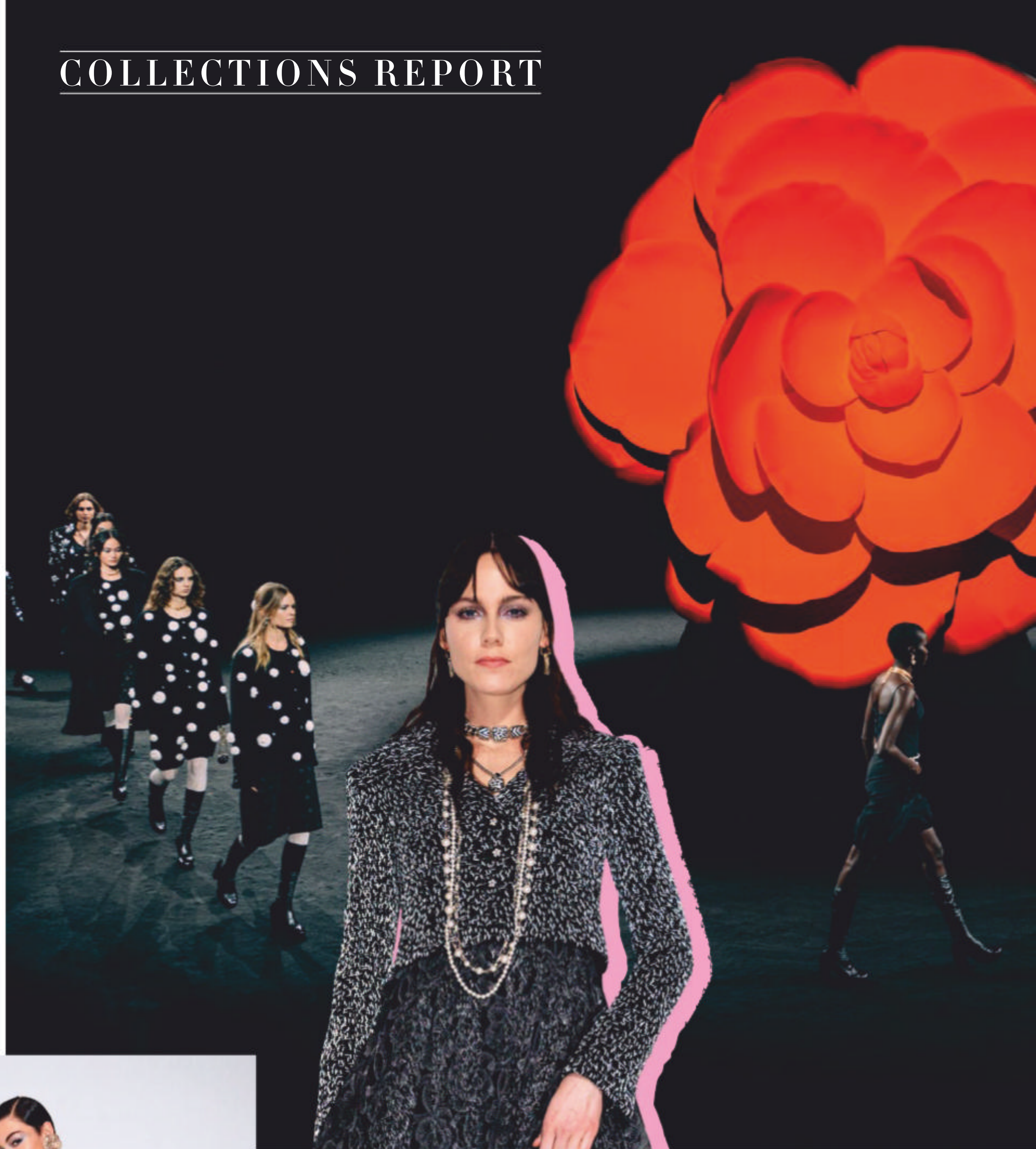



In the last decade, the work of Domenico Dolce and Stefano Gabbana has veered increasingly theatrical, coinciding with the rise of Instagram as the main fashion communication tool. Last season's collection, in which they invited Kim Kardashian to pick and rework her favourites from their archives, has perhaps reminded them of the classics that turned them into household names in the first place. This season, they doubled down. Titled "Sensuale," the collection dived deep into their greatest hits. The opening was all black lace and sheer black chiffon, and a smattering of crystals. Tailoring was a particular highlight—sharp and snatched in all the right places. As a counterpoint, there was lingerie dressing galore—a look the duo pioneered decades ago and which looks just as fresh now.

DOLCE&GABBANA



CHANEL











Coco Chanel's legacy provides endless fodder for the House's designers. This season, Virginie Viard looks to the camellia, which Chanel loved for its softness and graphic shape. Viard plastered the flower all over the collection—it showed up as both print and applique; it was turned into accessories big (camellia bags) and small (camellia hairpins); and it adorned jackets and knits, pockets and buttons. Viard also loves her shorts; it's her design shorthand for women being unencumbered. This season, her shorts silhouette of choice is the nonchalant Bermuda, which she showed in both tweed and denim. Asymmetry was another key feature of the collection, from the way the coats fell to the way skirts were slit.











BALENCIAGA









Every collection that Demna sends down the runway is fiercely watched, but for this, the stakes were higher than ever. His fall/winter 2023 collection came on the heels of a turbulent period that threatened to halt the red-hot trajectory of one of Kering's star brands. Demna's response was to strip everything back—no giant sets, no meta commentary—and focus purely on the clothes. And what clothes! The opening was a series of severe black suits, onto which he affixed cut-up trousers that flowed around them like a modern take on trains. There wasn't a single logo in sight. There were hoodies, but they were distorted beyond recognition. Demna's most impressive technical accomplishment though, were the pinched, rounded shoulders that stood away from the body—they were especially alluring on the embroidered gowns that closed the show.







SAINT LAURENT







The Saint Laurent woman as envisioned by Anthony Vaccarello has been an acolyte of Eighties power dressing for the past few seasons, but her fall/winter 2023 uniform might be her most extreme—and alluring—yet. And make no mistake, it is a uniform; Vaccarello is the kind of designer who hammers home a single silhouette over the course of a 50-look show. For his latest show, that silhouette consists of a blazer with monolithic shoulders, worn over a plunging silk tank and a fitted skirt that hits right above the knees. There is also the occasional pussybow or blanket scarf—both in such exaggerated proportions that they trail on the ground. Judging by the commercial juggernaut that the brand has become under his stewardship, Vaccarello's go-big-or-go-home vision is clearly resonating.

PRADA

Miuccia Prada changed the fashion agenda in the Nineties when she rejected glamour in favour of an off-kilter minimalism that was almost radical in its simplicity. She's done it again this season, now with Raf Simons as her co-conspirator. The restraint the duo showed in their latest collection was refreshing in the face of so much fashion engineered for virality. The first look out was a grey crewneck knit, worn with a slim white calf-length skirt. More plain knits in navy and camel followed, as did those embroidered skirts but in mini and A-line variations. The highlight was a quartet of crisp white dresses that reached down to the floor—inspired by nurses' uniforms, but imbued with so much grace they became something else entirely.











FERRAGAMO

For his second collection, Maximilian Davis continued on the trajectory he set out last season, which is to say, he looked to the House's 1950s heyday, when Hollywood was enamoured with the brand and clients included the likes of Marilyn Monroe and Audrey Hepburn. It wasn't a faithful reproduction of period costume though; in a clever move, Davis took only shapes and details—curved seams, cinched waists. To these, he added a very modern sportswear flavour, making them feel correct for today. Bar-like jackets were paired with short shorts or leggings. Meanwhile, tailoring in dark hues came with slashes and flashes of the bright scarlet that Davis is quickly establishing as a House signature.









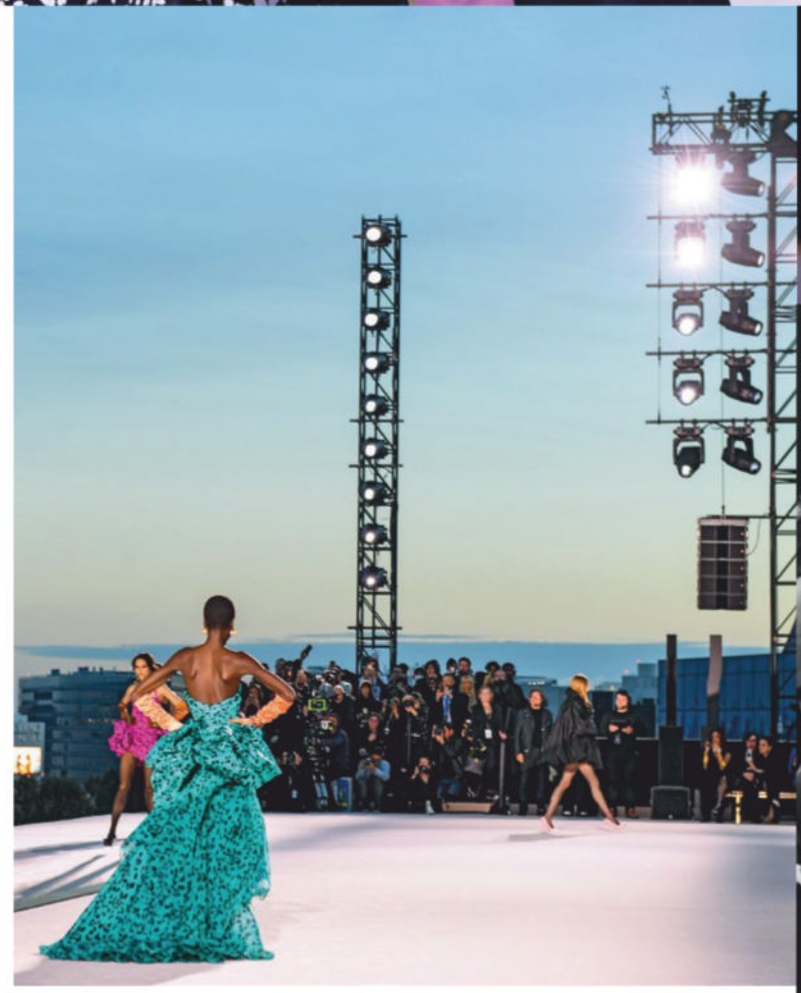
FENDI

From the moment he started at the Roman brand, Kim Jones has been inspired by the founding family. Today, that means not only Silvia Venturini Fendi but also her daughter, Delfina Delettrez Fendi, and for fall/winter 2023 specifically, the way the latter brings a "chicness but a perversity to the way she twists Fendi." Those two qualities became the twin pillars of this new collection, which was ladylike yet subversive, elegant yet nonchalant. The palette consisted of menswear blues and matronly browns. Masculine tailoring and fabrics were twisted into feminine forms. Glamour was shot through with utilitarianism—jumpsuits, aprons and uniforms shown side by side with lace and leathers. An unassuming trench opens up to reveal gold sequinned lining, while goddess gowns come with harness straps. ■











THE CLOTHES MAKETH THE WOMAN

Donatella Versace on confidence, resilience, and her powerful new collection: "I have to see the sparkle inside the world"

Watching Donatella Versace have her photograph taken is like watching the word fabulous emerge out of a seashell, Botticelli's Venus-style. She reclines on a white leather sofa in her office in Milan—amid eight black-and-silver pillows covered in Versace scrolls, Medusas, and Greek-key meander vectors—and purrs for the lens. Pop music plays, and her longtime hairstylist stays nearby, while his hairbrush, like a paintbrush, hovers just outside the frame, ready to make the most minute adjustments to the most famous bleached locks in fashion history. She is diminutive, even in six-inch wedge boots. Her black pencil dress fits like, well, the paint on a pencil, and when she stands up to greet me, an assistant gives her a little cropped cardigan while her hairstylist lingers behind, stroking her blond hair with the brush as she shakes my hand.

Fabulous.

Ah, that we could all understand so fully what we bring to a room. For going on five decades now—she and her brothers, Gianni and Santo, started Versace in 1978—Donatella has always known how to give Donatella. Versace was a collaborator and muse to Gianni, whose clothes challenged the tasteful titans of European fashion with their melodrama. When Gianni was murdered in July of 1997 outside his Miami mansion, Versace took over as artistic director and shocked the fashion industry when her designs were just as poignantly flashy as her brother's. (The brand was sold to Michael Kors's Capri Holdings Limited in 2018. It has since been acquired by Tapestry in an August 2023 deal.)

> "IT'S ALL ABOUT LESS. WHICH IS A WORD I NEVER USE!"
> –DONATELLA VERSACE

And yet a few minutes later, in a crisp white conference room, a crystal-covered Versace travel cup before her (even the straw is bedazzled), she is fiddling with the diamond bands that are slipped over every one of her fingers. She rocks her chair on its back legs, away from the table; she glances often at a paper before her that has lengthy notes typed up in Italian. They relate mostly to the fall 2023 collection she will reveal at a show in Los Angeles—the brand's first in the city in more than 20 years—in early March, just two days before the Oscars.

"I'm very excited," she says. "At the same time, I'm a little bit scared. I dunno." Her voice becomes small: "I don't know why I'm scared, but I am. I'm very nervous."

Really?! How could the woman with such a fierce exterior, the woman behind such bold and commanding clothes, ever feel fear? "I'm always insecure before the show—but this is, you know, a worldwide showing, during the week that all the parties are going on in LA, everybody's there, all the celebrity."

Beneath the eyeliner and the hair—achieved, if you must know, with "Clairol 7th Stage Creme Hair Lightener, with one sachet of activator with oxygen at 30 volumes," per her hairstylist—Donatella Versace is modest and kind. She is almost compulsively empathetic, fretting endlessly over women's wants, which is to say their insecurities. The brand that her late brother took to unprecedented global prominence in the 1990s was one of the first to revere real women as muses. While most high-fashion brands put only society women on pedestals, Gianni designed clothes that celebrated mothers, middle-class career women, sex workers, and his shy little sister. It was never about imposing a vision on a woman; instead, it was about bringing something out of her. Arming her. Reminding her, you are fabulous!

Versace's resilience is "what really makes her different and what makes her clothes different," says Precious Lee, the American model who walked in Versace's spring 2021 show and starred in the subsequent campaign. "You are not walking around in Versace and feeling timid!" Lee says there is an "energy that I think lies in the clothing that Versace has been able to continue to amplify. I'm just grateful she's able to share it with us."

Versace knows what it's like to need the armour. "The most insecure person I know is me," she later tells me. And perhaps the reason she's so eager for it now is that, less than two months after we are speaking, in mid-January, she's about to present what might be one of the strongest collections of her career.

After I sign the chicest NDA (non-disclosure agreement) of my life, with a Medusa on the letterhead, Versace's team brings out the mood boards and fitting images for her new collection.

"The collection is very tailored," Versace says. "Very precise. There isn't anything that will take your attention away from the shape." Working with images of blonde heroines from 1950s and '60s cinema and Kate Moss, Nadja Auermann, Kristen McMenamy, and Linda Evangelista in Gianni's super-tailored collections from the mid-'90s, Versace developed an understated collection of suits, car coats, pencil skirts, little black

TEXT: RACHEL TASHJIAN. PHOTOGRPAHY: COURTESY OF VERSACE

OPPOSITE: Donatella Versace at the brand's fall/winter '23 show. Models at the show which took place in Los Angeles, for the first time in over 20 years

dresses and opera coats. The models wear little black gloves. Most of the pieces are made in wool and silk—quality fabrics that hold their shape. The design team used techniques usually reserved for their couture Atelier line. Nearly everything is black, caramel, or grey, with a few snaps of orange and electric blue. The silhouettes are gently cocooned and rounded, with squarish but unexaggerated shoulders; the waistlines nipped in.

It's a marked departure from the logo-laden clothes Versace has been doing for several seasons. As she says, with all the chaos in the world, "we need to be more…" She searches for the word, and someone from the design team throws out "elevated."

"Bravo," Versace says. "Elevated!"

"It's all about less," she says. "Which is a word I never use!"

These are the clothes that led Princess Diana to call up Gianni and ask him for a makeover in 1994. The people's princess, freshly separated from Prince Charles and in the throes of the publicity furor in its fallout, reminded everyone that she had a role to play, as both a mother and a public figure who could project a certain standard of elegance and humanity. She looked powerful in Gianni's suits but still so graceful, so soft.







From top left: Linda Evangelista, fall 1990. Claudia Schiffer, spring 1995. Kirsty Hume, Spring 1995

Versace has a touch for creating clothes that reference another era's iconography without seeming costumey. She has a black dress in this collection with a waistband that dips in the back to create a long, lean bodice, which is the sort of detail Edith Head might have used during Hollywood's golden age. Versace took a lot of those little details from old dresses for this collection—but they look simply like well-made clothes instead of something dug out of the Paramount back lot. The vintage inspiration, she explains, is more "in the construction of the collection—the way it's made. Everything was made much better then. So we tried to bring back that part of the method."

Versace's eyes light up as she talks about the power of a good silhouette. "What I desire," she says, tossing her hair back slightly and laughing, "is that I feel powerful in a dress with big shoulders [and a] small waist." When you have a fitted silhouette, she says, "it doesn't matter the shape of your body, really. But you just look better. You look more classy too. It's stronger. Absolutely timeless." Her clothes are, she says, "all about that, I think: Make a woman more confident. Give her more power to express herself. You can do that through clothes."

What makes Versace unique as a designer is that she is a woman ruled by her own instincts. She is a pop-culture obsessive—she calls contemporary streaming television "cinematic" and loves *Wednesday* and *Euphoria* in particular—but she is also committed to creating clothes that speak to her own desires and feelings. So this collection started not as some response to the zeitgeist but with Versace herself. She was wearing a lot of these pieces to the office, and her design team started to say, "Wow, this is so good," she recalls. "Can we have this to copy?" Her team is filled with young people, and "when you see the excitement in their eyes, you know you're doing the right thing."

The success has come because of her instincts. She was one of the first designers to recognise the powerful symbiosis between fashion and Hollywood; she says she thinks of which celebrities should wear each look in a collection as she's creating it. This foresight has produced some of the most memorable moments in red-carpet history, including the plunging-below-the-navel jungle-print gown that Jennifer Lopez wore to the Grammys in 2000—and then reprised on the runway during Versace's spring 2020 show. (Versace is also proud to talk about how demand to see the dress online was so great that it inspired Google to create its image search.)

She was also one of the first designers to sense how the fashion industry, which is of course in the business of creating new clothes, might participate in the fervour for archival fashion, re-creating some of Gianni's famous looks in runway tributes and smartly updating them for contemporary audiences. When she started working with Gigi Hadid, she says, "the first thing Gigi asked me, 'Do you have a pair of jeans from the '90s?' I looked at her"—she pulls a shocked face—"Why?!"

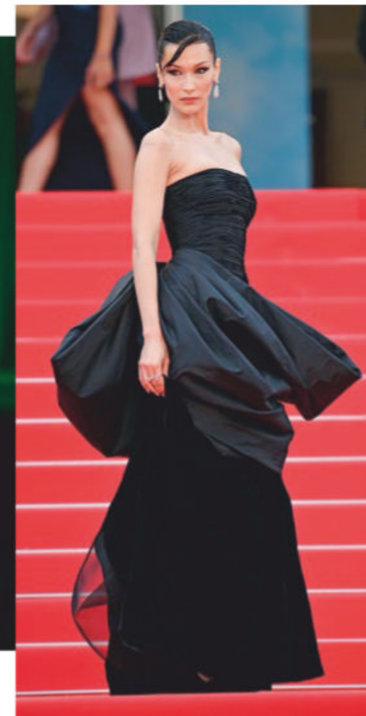
"Because we convey a very positive message, especially Gianni," Versace reasons. "We're not too intellectual; we are more to express

RUNWAY, FROM LEFT: ART STREIBER/WWD/PENSKE MEDIA VIA GETTY IMAGES; COURTESY VERSACE (2)













Clockwise from top left: Princess Diana, 1995. Kate Moss, spring 1995. Nadja Auermann, spring 1995. Bella Hadid in archival Versace, 2022. Carla Bruni; Claudia Schiffer; Naomi Campbell; Cindy Crawford; and Helena Christensen, spring 2018. Carla Bruni, spring 1995 couture

FROM LEFT: JAYNE FINCHER/GETTY IMAGES; COURTESY VERSACE (2); VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES; POOL PAT/ARNAL/GAMMA-RAPHO VIA GETTY IMAGES; LIONEL HAHN/GETTY IMAGES

yourself. And sometimes people in the young generation are afraid to express themselves. And they need a little bit of help. I think clothes can do that."

Versace is one of the few designers remaining who is a bona fide pop-cultural icon, like a Lagerfeld, an Armani, a Ralph Lauren. She is a celebrity, but she's a designer first. (Not the other way around.) The world is schooled in her persona, the tragedies of her life, and her philosophies on beauty and style; rather than cultivating an imagined lifestyle through products, as luxury brands often do, her entire world seems imbued with her ideology of glamour, maximalism and feminine conviction. "We're a lot more emotional than men," she says. "But also [we have] a lot of strength. And it's up to women to make a change, to make a difference."

She seems to charge forward in life against the odds, pausing often to question herself and then quickly lacquer herself up. "I have to see the sparkle inside the world," she says. "That doesn't mean I don't take care of the other part of the world. The world is a mess right now. So it's a friction within all this."

Mostly, though, Versace remains fixated, with an almost can-do attitude, on giving women a sense of confidence through clothing. She calls the supermodel "one of the first feminist movements." "For the first time on the runway, you see a woman empowered, with strength, courage. And women looking at them like an example for freedom." Designers usually tell models how to walk; she and Gianni never said anything except "just be yourself."

At the root of her obsession with self-assurance is her own admitted lack of it. What does she think about her own runway walk when she comes out at the end? "That's the worst part of my job," she moans. "Oh, no, no, no, no. I don't want to come out."

Before we finish, Versace adds that she has just one more thing to say: "At this stage in my life, I'm really content for myself, but still I feel the same fear I felt the day, the first day Gianni was not on the runway. I feel the same fear. Nothing's changed." She's worked hard to keep the brand relevant. "That makes me feel happy, but this fear inside me, this insecurity, is still there," she says. "Even if I don't show people, people think I'm so sure of myself. I'm not."

Maybe her clothes are less like armour than garments that share her spirit of empathy—supporting you, listening to your fears and dissatisfactions, and commanding you with their joy and brashness to keep your chin up. "The idea of the collection is empowering women," Versace says. "And to convey the message that you can do it to everybody. You can make it." ■

THE QUIET STORM

Fashion's obsession with a softer and more understated—but no less lofty—brand of luxury is in full force for fall



Front row, from left: Bottega Veneta, Tory Burch, Hermès, Stella McCartney, Brunello Cucinelli and The Row. Middle row, from left: Balenciaga, Ralph Lauren, Loro Piana, Max Mara, Michael Kors Collection, Prada and Fendi. Back row, from left: Versace, Proenza Schouler, Giorgio Armani and Fear of God

Chiara Ferragni looked like she had activated incognito mode. At Fashion Week this past February, the Italian style star, who has amassed an Instagram following of 29 million for her sparkly, rainbow-coloured, and logo-heavy ensembles, wore only neutrals: a cream knit and cargo pants at Fendi, a white shirtdress under a beige coat at Tod's, grey suiting at Gucci.

Among the über-influencers at the shows, Ferragni wasn't alone in pivoting to more pared-down looks. Tamu McPherson wore white knitwear at Ferragamo. Camille Charrière turned up in grey cashmere separates at Prada. Caroline Daur and Chriselle Lim donned classic camel outerwear at Max Mara and Lanvin, respectively. This, apparently, is what street style looks like in the quiet-luxury era, when aggressive refinement and sumptuous fabrics reign supreme.

"Getting back in the flow of the fashion calendar is very demanding," says McPherson, founder of the fashion, beauty, and wellness site All the Pretty Birds. "Currently, I am gravitating towards pieces that you and I have probably seen over and over again, which are classics." What McPherson is yearning for now is a fail-safe uniform of sorts—clothes that will gird her against the uncertainty of our hazy and not-quite-post-pandemic world. This, she says, requires a form of fashion re-education in the most fundamental elements of style, which is precisely what the fall 2023 runways offered: "These are go-tos that you can wear and use all the time. And so I do think that commercially it's a great strategy."

If the collections over the past few years were filled with bright, vibrant, mood-boosting infusions of colour and shimmer—clothes conceived for a once-aspirational vision of a Covid-free future of revenge partying—then designers have turned just as determinedly toward understatement for fall, with an emphasis on the finer points of quality and design.

In New York, Proenza Schouler's 20th-anniversary show traded spring's polka dots and flamenco ruffles for a parade of wardrobe essentials led by Jack McCollough and Lazaro Hernandez's forever muse Chloë Sevigny in a black leather midi skirt and tailored jacket cinched tightly at the waist. Tory Burch swapped last season's translucent layers and neons for structured mix-and-match separates in muted shades of ivory, blush, black and grey. Ralph Lauren and Michael Kors leaned into their most



Top row: Chriselle Lim in Lanvin and Caroline Daur in Max Mara; middle row: Camille Charrière in Prada and Tina Leung in Tory Burch; bottom row: Chiara Ferragni in Gucci and Tamu McPherson in Ferragamo

classic styles: chalk-stripe suiting and soft knit dresses.

One of London's most talked-about shows was Tove, the runway debut of Holly Wright and Camille Perry's modern minimalist label, which since its launch in 2019 has become known for classic dresses with subtle flourishes like ruching and knotted details. All 33 of the looks, including sharply tailored blazers and coats, were styled with chicly nonchalant Charvet slippers.

Milan has always had its advocates for tonal dressing. But for fall, it seemed that every label—from virtuosos like Brunello Cucinelli, Loro Piana, Bottega Veneta, and Giorgio Armani to the louder, more eccentric houses like Fendi and Gucci—got on board with head-to-toe tan, taupe, biscuit, buff and ecru. (Max Mara creative director Ian Griffiths dubbed it "the Camelocracy.")

Hermès continued to carry the torch for understatement in Paris, but so did Demna, whose Balenciaga collection opened with seven oversize black tailoring looks.

In LA, Fear of God put on a bravura display of slouchy tailoring, which has become Jerry Lorenzo's signature. Even avowed maximalist Donatella Versace got in on the act with her Oscar-weekend show, which featured restrained little black dresses and skirt suits.

Versace's mood board included images from a 1995 campaign photographed by Richard Avedon and featuring Kristen McMenamy in a fitted black hourglass jacket and pencil skirt. It's a reference point that feels particularly apt: The mid-'90s were arguably the apex of the movement towards minimalism led by designers like Calvin Klein, Helmut Lang and Jil Sander, which centred on well-cut clothing with a subdued colour palette—a stark contrast to the over-the-top '80s glamour that came before it. The aesthetic emerged in the wake of a recession and the Gulf War and amid the ongoing Aids epidemic. It helped provoke a wholesale recalibration of what fashion is and the role it can or should play in our lives.

What's happening now, in yet another era of upheaval, during our post-Covid hangover, a long and geopolitically destabilising war in Ukraine, the ever-intensifying climate crisis, and runaway inflation, may be another kind of taking-stock moment.

The popular contemporary avatars of quiet luxury—the Roys on HBO's *Succession*, Cate Blanchett's Lydia Tár in *Tár*, ski-trial Gwyneth Paltrow, new bride Sofia Richie—have provided

THIS PAGE: CLOCKWISE FROM TOP LEFT: CLAUDIO LAVENIA/GETTY IMAGES; CHRISTIAN VIERIG/GETTY IMAGES; EDWARD BERTHELOT/GETTY IMAGES; DANIELE VENTURELLI/GETTY IMAGES; CRAIG BARRITT/GETTY IMAGES; CLAUDIO LAVENIA/GETTY IMAGES. OPPOSITE PAGE: PROENZA SCHOULER: JONAS GUSTAVSSON; MAX MARA; BOTTEGA VENETA; AND HERMÈS: FILIPPO FIOR; FENDI: ALDO CASTOLDI; BALENCIAGA: LAURENT DUBIN; TORY BURCH: DAN LECCA; ALL RUNWAY: COURTESY OF THE DESIGNERS

ample grist for the TikTok mill, with short explainers on #QuietLuxury helping to bring the formerly "niche" look of the one percent to a new level of mass cultural consciousness. But beyond wealth, power and influence, what the logoless luxury of it all seems to telegraph is a kind of confidence or control, even if illusory, amid all the chaos. The appeal of that notion—especially to younger consumers, for whom the haziness of the future can often appear haziest—is not too difficult to understand.

Of course, double-faced cashmere coats that cost upwards of US$3,000 are not accessible to everyone. But the combination of economic uncertainty and increased environmental awareness has begun to drive growth in the fashion resale market—and with it a shift toward a more circular model in which more trendless clothing items are bought, worn (for longer), and then resold, usually at a discount, to begin the cycle anew.

"In the past, we've seen Gen Z really lean into statement pieces that were kind of 'Instagram-worthy,' and there's a shift now into brands that traditionally have been adopted by our older customers," says Noelle Sciacca, senior fashion lead at the RealReal. Sciacca notes that both Loro Piana and The Row, two touchstone brands of the luxe-minimalist movement, have seen the highest increase in demand on the luxury resale platform over the past year, with a 30 percent spike among Gen Z customers.

It's a trend in the way we participate in and think about fashion that luxury retailers at large are moving to address. Net-a-Porter has even launched its own resale programme for store credit and is introducing a clothing repairs and alterations service to help extend the life of garments and accessories.

These are encouraging developments to Stella McCartney, who has made environmental responsibility and designing clothes that live in your wardrobe beyond a single season central to everything she does. "I am inspired by consumers today who are increasingly engaged and interested in living mindfully to protect the planet," says McCartney. "I am glad that conversations are being had not just about the use of ecologically friendly, conscious materials but also about changing the paradigm from 'trend' to 'timelessness'."



From top: Veronica de Piante, A--Company, Tove, Fforme and Totême

Creating luxuriously wearable wardrobe staples is also the raison d'être for a number of younger, smaller brands.

Elin Kling and Karl Lindman's Stockholm-based Totême may have had a viral hit last year with its scarf jacket—essentially an oversize wool coat with an attached scarf—but the nine-year-old label's focus remains delivering a closet's worth of well-constructed, unfussy pieces that will be part of your daily uniform.

In New York, Paul Helbers, who previously designed menswear for The Row, is now creative director of Fforme, a line of modular wardrobe building blocks, like a knitted shift dress, slim pants, and a batwing-sleeve coat, that fit together with pieces from previous seasons. Sara Lopez's A--Company specialises in tailoring with just-left-of-centre details like extra-deep armholes or knife pleats cut open to create fringing. And Veronica de Piante creates cashmere knitwear and double-breasted duchess-silk jackets with intricate black-on-black embroidery. De Piante has her own wardrobe edited down to one of the aforementioned blazers, a few coats, jeans, and white t-shirts. "I just like to be easy and chic," she says. "Simple. Less is more."

It's an idea that has always driven Brunello Cucinelli. "When we opened our company 45 years ago, we presented our clients with a collection of 30 women's cashmere sweaters because I knew that cashmere was not a material people would easily dispose of," says Cucinelli of his long-standing focus on classic silhouettes made from high-quality natural fibres. "Today, when we design a new collection, we think about the life of the person who will ultimately wear it. Will they be at ease while using each piece? Can the pieces be combined easily?" Cucinelli explains. "We want them to feel like they can wear pieces from 10 years ago with new ones and that they will always work well together." ■

TEXT AND EDITED BY ALISON S. COHN; PHOTOGRAPHY: FFORME: CHRISTOPHE BERLET; ALL RUNWAY: COURTESY OF THE DESIGNERS



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WAITING IN THE WINGS

BAZAAR NewGen 2022 finalist Joe Kean embarked on an internship with CHARLES & KEITH in March this year. We find out all about his learning journey and what it takes to succeed in the world of fashion accessories. By Renée Batchelor



Joe Kean, a *BAZAAR* NewGen 2022 finalist on a six-month internship with CHARLES & KEITH. Here, he is pictured among the brand's footwear Bottom left: Kean sketches designs on his iPad



CHARLES & KEITH is probably one of the most well-known and well-loved Singapore brands with a truly global presence. Specialising in footwear, handbags and fashion accessories, the brand boasts over 640 stores in 35 retail markets, along with 55 online markets. To design and create for CHARLES & KEITH means that a young designer has a chance to not only learn from established designers and a large and successful company, but also to possibly make their design imprint on a global scale.

For Joe Kean, one of the six finalists for the *BAZAAR* NewGen 2022 edition, the chance to do a six month internship with the brand was an unparalleled learning opportunity. Kean, a Nanyang Academy of Fine Arts graduate, was the crowd favourite in the NewGen competition. He won the *BAZAAR* Academy Choice Award 2022 (as voted for by the *BAZAAR* Academy) with his collection, "Shapes Of Human, Human Of Shapes," which took inspiration from the human form.

Says Kean on his internship, "The experience has been amazing. It has opened up my knowledge about the industry by being exposed to a new part of fashion—shoe design." Another important skill he picked up was the importance of marrying functionality with design aesthetics. "It is important to keep the target consumer in mind while designing," shares Kean. We spoke to Kean as well as his mentor, Fredie Stevens, director of design at CHARLES & KEITH, to find out more about this opportunity, what he has learnt along the way and how working with a global fashion brand has changed his mindset.

What have you most enjoyed about your internship so far?

Joe Kean (JK): My internship placement has been with the CHARLES & KEITH shoe design department, and I would say designing and sketching shoes is something that I have enjoyed the most. I incorporated the design language that I applied on my garments onto shoes, and it has been a joy being able to explore my creativity in a different way.

What has this design education meant to you as an aspiring designer?
JK: It means a lot for a young designer like me to be able to access materials, technology, as well as having mentorship. Having the opportunity to be placed in an internationally known company and learn from designers who have been in the industry for years has opened up how I look at fashion, from both the design and the business aspects.

What are some of your aspirations?
JK: I aspire to have a fashion label in the future. I am planning on a collective fashion label with a few designers, but I want to push myself as far as possible in the fashion industry, and eventually have my own label.



How has Joe contributed as a young designer to the CHARLES & KEITH design studio and family, and what were some of his strongest attributes as a designer?
FS: It's a pleasure to have Joe around; he doesn't shy away from getting his hands dirty and has such a positive spirit. I personally love seeing his growth with this mentoring as he actively tries to contribute and now has a specific customer persona or market in mind in his design process—something that is so intrinsic to our business.

Anti-clockwise from top: Designs from CHARLES & KEITH's fall 23 collection have a chunky aesthetic that reference the sculptures of Constantin Brancusi. Shoe lasts that are used in the creative process are a part of Kean's design education with the fashion accessories brand



PHOTOGRAPHED BY: LAWRENCE TEO. STYLING: JEFFREY YAN

Tell us about this mentorship programme with Joe Kean. What was the path set for him?
Fredie Stevens (FS): Since starting his internship at CHARLES & KEITH in March, Joe has become a well-loved member of the shoe design department and has shadowed different designers within the team during this time. We wanted to make sure he takes away a very holistic experience of how it is like working in our studios and curated a hands-on programme that ensures he learns the real-world processes when it comes to shoe design— from concept, to sketch, sampling to the actualisation of the final shoe.



What kind of access was the brand able to grant him?
FS: At CHARLES & KEITH, we develop our own materials and colours for the collections, and we wanted to make sure that Joe was privy to this side of design and production. Joe came on board whilst we were designing the Summer line—always the most fun collection to work on—and assisted with the execution of prints ideas and an intricate material for the season. It was probably meaningful for him to understand firsthand what happens when a design that looks great on screen gets confronted with technical constraints and how to work towards an optimal resolution.

What are some of the most important qualities that the brand looks for in aspiring young designers?
FS: The best asset for us in a designer is the combination of creativity and being able to understand what your customer wants—it's a great advantage when a designer is able to imagine what shoe the woman you are designing for would desire to have in her wardrobe in a year's time.

Would CHARLES & KEITH be doing more of such mentorship or internship programmes?
FS: Nurturing and growing talent is my personal passion and as a brand, I know we would love to continue mentorship programmes with interested young talents from design schools as well as those who might come through the doors of incubator projects such as NewGen. ■



PORTRAIT OF A LADY



The most elegant look of the season focuses on the shoulders, with skirts and trousers that are cut close to the body—a great mix of an '80s silhouette with '90s modernity.

Photographed by Gan. *Styled by* Windy Aulia



Bodysuit; skirt; earrings; belt; cuff; stockings (worn throughout); slingback heels, Saint Laurent by Anthony Vaccarello
OPPOSITE: Bodysuit; earrings, Saint Laurent by Anthony Vaccarello



Jacket; bodysuit; shawl; leggings; earrings; belt; cuffs; gloves, Saint Laurent by Anthony Vaccarello
OPPOSITE: Blouse; leggings; earring; belt; slingback heels, Saint Laurent by Anthony Vaccarello





Jacket; blouse; leggings; earrings; cuff; bag (on the table); slingback heels, Saint Laurent by Anthony Vaccarello
OPPOSITE: Top; gloves; sunglasses; earrings, Saint Laurent by Anthony Vaccarello







Jacket; bodysuit; skirt; earrings; gloves; belt; cuff, Saint Laurent by Anthony Vaccarello
OPPOSITE: Blouse; leggings; earrings; belt, Saint Laurent by Anthony Vaccarello

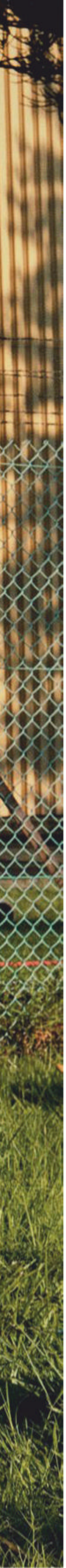
Models: Manot/AVE
Makeup and hair: Grego using YSL Beauté
Photographer's assistant: Samsidi Baderi
Stylist's assistant: Naysa Pradhan



TEENAGE DAYDREAM

Daniel Lee's Burberry debut is a nod to the rebels and the romantics. English roses get a grunge update, while the House check is refreshed in rich hues.

Photographed by Stefan Khoo. *Styled by* Jeffrey Yan





(On her) Shirt; skirt; tights; scarf; sneakers; bag, Burberry. (On him) Jacket; t-shirt; trousers; moccasins, Burberry OPPOSITE: (On her) Dress; tights; coat; boots, Burberry. (On him) Jacket; pullover; trousers; bag, Burberry


WATER SPRAY
DOST NO. 1
BREECHING INLET





T-shirt; trousers; Knight bag; heels, Burberry
OPPOSITE: (On him) T-shirt; trousers; moccasins, Burberry. (On her) Dress; bra; briefs; tights; boots, Burberry

Models: Aslesha Williams/AVE Model Management & Carl Schultz/Mannequin
Makeup: Wee Ming
Hair: Peter Lee/35A
Photographer's assistant: Mohd Alif
Stylist's assistant: Zoe Tauro

Bazaar

JEWELS & Watches

EDITED BY RENÉE BATCHELOR



Gold, platinum and multi-gem Tiffany & Co. Schlumberger Bird on a Rock brooch, Tiffany & Co.

WONDERS OF NATURE

Feast your eyes on delectable treasures encapsulating nature's finest in the most sophisticated of styles.

Photographed by Charles Negre. *Styled by* Giulia Riva



White gold, diamond and emerald
Louis Vuitton Spirit Liberty necklace,
Louis Vuitton



Gold, white gold, diamond and yellow diamond ring, GRAFF



White gold and diamond Coromandel Précieux Envol earrings, Chanel



White gold, rose gold
and multi-gem brooch,
Van Cleef & Arpels



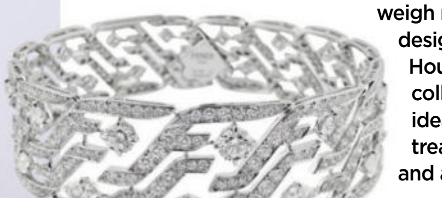
Platinum, diamond, aquamarine and tourmaline Beauté du Monde bracelet, Cartier



FAMILY JEWELS

Familial traditions are intrinsic to Fendi's core, and the artistic director of jewellery Delfina Delettrez Fendi knows it well. Following the House colour codes set by the Fendi sisters in the 1940s, Delettrez Fendi opted for subtle gemstones and white gold, deviating from the bold colours that are usually seen in high jewellery creations. Icy white and yellow diamonds along with pastel-hued green, yellow, padparadscha and pink sapphires and spinels are used to create a symphonic three-part collection that marries other elements from the Fendi design lexicon. The FF motif, cursive 'Karligraphy' created by the late Karl Lagerfeld, and baguette-cut stones are a nod to the iconic handbag of the same name. They meld together through tessellation and abstract repetition, creating a sense of constant motion while suspending the jewels as if they weigh nothing. Much like the design philosophy of the House, the Triptych collection plays with the idea of hidden beauty—a treasure to be discovered and appreciated over time.





From left: Delfina Delettrez Fendi wearing the Unadarum earring; white gold and diamond Catena bracelet; white gold, diamond and pink sapphire Crescendum necklace; and white gold, diamond and green sapphire Viridis ring, Fendi

HAUTE BIJOUX

The latest and most talked-about collections



The watch is powered by IWC Schaffhausen's 32100 calibre movement and fitted with a black textile strap with a pin buckle

THE BLACK ACE

In collaboration with the United States Navy, IWC Schaffhausen unveils the Pilot's Watch Automatic 41 Black Aces, named after the squadron based in California. Aside from the "Black Aces" patch imprinted in the dial, the revolutionary draw revolves round the solid disc of Super-LumiNova that takes night visibility to a new level with its impressive light storing and emitting capabilities that last up to 23 hours. The black zirconium oxide ceramic case, pioneered by IWC in the 1980s, is scratch resistant and ranks second only to diamonds.

HELLO SUNSHINE

Since 1974, GRAFF has been known to use fancy yellow diamonds in its jewel craft, from the 47-carat square emerald-cut Star of Bombay to the Golden Empress, weighing in at a whopping 132 carats. It is no surprise that the brand would dedicate a high jewellery collection to these natural wonders. The centrepiece necklace features a 30-carat fancy intense yellow pear-shaped diamond, accompanied by another 138 carats worth of yellow and white diamonds, all crafted to accentuate the sun-bright rays of these golden gems.





From left: Diamond ring with a 38.88-carat fancy yellow oval diamond; diamond bracelet with a 38.13-carat emerald-cut yellow diamond, GRAFF

Below: Florence Pugh wearing an assortment of Tiffany Lock rings and bangles in white gold and rose gold with diamonds; rose gold and diamond Tiffany Lock earring, Tiffany & Co.



LOCKED IN LOVE



From the silver screen to the sparkling halls of Tiffany & Co., Florence Pugh makes her grand debut as House ambassador in the newest Tiffany Lock campaign that celebrates one of the oldest icons of the brand dating back to 1883. "The message anchoring the campaign is simple yet incredibly impactful: it's a celebration of love and the bonds that we form in life. The new Lock designs are beautiful symbols of that ethos," says Pugh. Designed for all genders, the expanded collection introduces various colourways of earrings, pendants, rings and a bracelet in white, yellow and rose gold, with or without diamonds.

BY BRANDON CHIA



TIME FOR A CHANGE

Louis Vuiton launches the new Tambour — the House's first automatic three-hand movement timepiece



Change was always expected when Jean Arnault took the reins of Louis Vuitton's watch division. And this is evident in the Tambour watch, which debuted in 2002, and is now presented in two steel versions—tonal grey and deep blue. "With this launch, we seek to open a new chapter in the history of the Maison's watchmaking by creating a watch with strong horological credentials while identifiably Louis Vuitton in style," says Arnault. While the signature drum-shaped case remains, the new models sport a compact 8.3mm thick case with a unisex 40mm diameter and a slight curvature on the back following the contour of the wrist—an understated but significant ergonomic detail. The new Tambour also features an integrated, lug-free bracelet with an invisible closure that defines the sleek aesthetic that harks back to the Maison's avant-garde style. Likewise, the dial is updated with split-level chapter rings—an outer ring for the minutes and an inner ring for the hours—creating depth and differently levelled dial markers that are easy on the eyes. Within is the new micro-rotor calibre LFT023 in high-inertia 22K gold with a 50-hour power reserve, and a certified timekeeping accuracy of -4 seconds and +6 seconds per day. This is the first proprietary automatic three-hand movement by Louis Vuitton, La Fabrique du Temps and in conjunction with Le Cercle des Horlogers. The launch of these two pieces will be accompanied by three more models so as to bridge the old and the new for experienced collectors and budding enthusiasts. ■





BY BRANDON CHIA

Clockwise from top: The sandblasted bezel features raised letters of the Maison's name, which is a signature detail for the Tambour series. Bradley Cooper wore the new Tambour watch with a silver grey dial at the launch event. Stainless steel Tambour W1ST20 with blue dial; stainless steel Tambour W1ST10 with silver grey dial, Louis Vuitton



Blinding Allure

White gold, diamond and leather Heure H Vibration watch, $132,000, Hermès



Versace fall/winter 2023



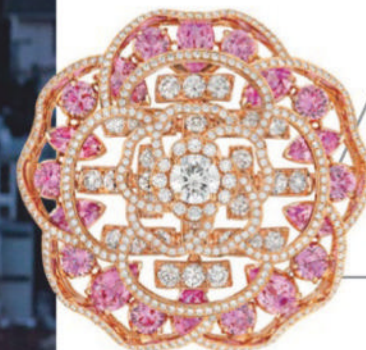
Nature's Call

White gold, titanium and multi-gem Red Carpet Collection earrings, $240,500, Chopard



Feminine Wiles

Rose gold, diamond and multi-gem Urban Bloom choker, Pomellato



Plush Blush

Pink gold, diamond and pink sapphire Tweed de Chanel Poudré brooch, Chanel

FEMME FATALE

Show the world who's in charge with blinged-out jewellery that exudes a soft yet irresistible charm



Elegant Curves

White gold, diamond, mother-of-pearl and satin Heure Romantique watch, $90,500, Vacheron Constantin



Sweet Mix

Gold, white gold and multi-gem Mosaico ring, Buccellati



Dark Lady

Pink gold, diamond and onyx Rose des Vents earrings, Dior



Wing It

White gold, diamond and pink sapphire Triptych ring, Fendi



Crowning Glory

White gold, rose gold and multi-gem Le Grand Tour Ninfe necklace, Van Cleef & Arpels

BY BRANDON CHIA

Bazaar

MUST HAVE



MIRAGE OF MAGIC

Van Cleef & Arpels' haute horlogerie brings fantasy to life with its Ludo Secret Watch. Don't be fooled by the diamond-studded arcs and gold hexagon bracelet, festooned with emeralds. This is no ordinary cuff for fashionistas—it conceals a quartz movement timepiece inside. To hide the alluring mother-of-pearl dial, the Maison employs the mystery set—a métiers d'art technique only few master jewellers can achieve. Golden rails measuring less than 0.2mm in thickness hold up delicate emeralds, resulting in a glimmering surface of gems seemingly held together by pure magic.

Ludo Secret Watch, Van Cleef & Arpels

BY BRANDON CHIA

GARDEN OF DELIGHTS







With their newest high jewellery collection, Le Jardin de Chaumet, the iconic French jeweller pays homage to the breathtaking beauty of nature with a fresh and contemporary twist.
By Renée Batchelor





Connoisseurs of high jewellery will tell you that beyond the artistic and technical side of its creation, it is the poetry of each piece that truly elevates it to an artform. For the French jewellery house Chaumet, founded in 1870 and perhaps best known for its connection to French royalty, it is about the marriage between seeming contrasts: a rich heritage combined with contemporary brilliance. And beautifully fluid, lifelike pieces that belie the dazzling technical skill and innovation behind them.

Its newest high jewellery collection Le Jardin de Chaumet is no exception. Divided into different collections including "Wood & Undergrowth," "Flowers" and "Fields," the approach to capturing the earth's delights in bejewelled brilliance is naturalistic but always exquisite. Sprinkles of diamonds dance like dew drops on the House's beloved diadems while statement necklaces bear fresh and contemporary inspirations like the bark of a tree, jaw-dropping gemstones and more unexpected floral inspirations than what is normally seen in high jewellery. There is a sense of refinement as well as newness to every piece as well as a lightness achieved through balance and sheer technical brilliance. We spoke to Ehssan Moazen, Chaumet's creation studio director, to find out all about the new collection.

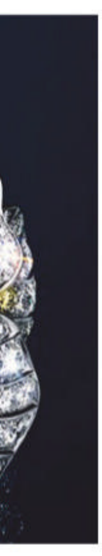
What is Chaumet's approach with each new high jewellery collection? As the creation studio director, do you and your team look at archives?

We have two creative drives when it comes to our high jewellery collection. The first is a living heritage; through our know-how and our incredible archive. The second is the context of our time, and the social and cultural aspect of it. Inspiration is everywhere once we are keen on the notion of the Maison's style.

Tell us about this year's collection, Le Jardin de Chaumet. What was the inspiration and starting point for this collection?

Chaumet is a naturalistic jeweller. This was a quote from Marie-Étienne Nitot, the founder of the house back in 1780. So to be clear, the botanical inspiration is often the start of a collection in the house of Chaumet. That being said, the photographic point of view was the main topic at the very start of this collection. We wanted to give a portrait-like quality and feel with the botanical subjects. Our selection of very rare gemstones reinforced largely that feeling we wanted to convey through our collection.





Part of the beauty of the collection is the expression and movement behind each piece. How do you design and sculpt the pieces to have this sense of fluidity and poetry?

In order to achieve a level of clarity about our inspiration of nature I had to edit our design to the minimum of elements, emphasising the subject, the stone and composition. It almost looks like Ikebana. We worked the forms and proportions with a sense of dynamism that is very unique to Chaumet. After all, nature is not static so there is no point for our jewels to feel static.

We also did an extensive work of model-making through our creative process. Most of the pieces were the result of a careful observation of nature and sculpted by designers before leaving our design studio.

What are some of the favoured materials that you prefer to work with for this collection, and why?

I like the tradition of high jewellery very much; so gold, platinum and diamonds are to me the backbone of all of our pieces and in a way they are like the base drawing on a canvas before I start the painting. Before getting into material research or innovation. I like to work our base material to its best levels with our studio and workshop. Once we achieve that part we can make the right contrast with new techniques or newly discovered coloured stones.

The collection is divided into different inspirations such as "Wood & Undergrowth," and individual flowers and plants. What was the process like refining and choosing the inspirations this year?

The creation of a collection is like a journey. We started with a point of view upon which we built our story in three chapters. However along the road we came across inspirations such as wood and undergrowth which were not part of our initial ideas. But it felt so right to work the focal point like a photographer, working from a macro to a wide angle.

Which are some of your personal favourites in this collection?

I personally like the mistletoe necklace very much. It is as romantic as it is powerful, carrying a cushion-shaped Colombian emerald of over 21 carats. It is in my opinion the perfect contrast between the subject and creativity, an exceptional gemstone and Parisian craftsmanship at the highest level.

In the catalogue, we see a male model wearing a stunning Arum brooch on his jacket lapel. Are more men wearing and buying high jewellery?

I tend to not think too much about the gendered aspect of jewellery although it is true that high jewellery is mostly worn by women. However, men are great collectors of high jewellery and they are wearing high jewellery more and more. We have men purchasing high jewellery necklaces for themselves to wear which reminds me of Maharajah jewellery. I personally wear most of the pieces at the development stage and I take great pleasure in doing so. ■

Above: The Feuille de Vigne watch from the Fields collection is crafted from white gold, diamonds and rubies
OPPOSITE: Pieces from the collection draw inspiration from diverse and unique sources including the pansy, the fern, the bark of a tree and a sheaf of wheat, but capture its subjects with naturalistic precision and lightness

A RENAISSANCE REIMAGINED

Escape to a land where the sunsets are magical, the wine is overflowing and the jewels are crafted into works of pure art. Kenneth Goh is whisked off to Florence and falls under the spell of Cartier



Above: Panthère Givrée necklace in white gold with aquamarines, lapis lazuli, onyx, emerald and diamonds

The act of seduction, and the acts of romance, has never been played better than in the hands of Cartier. If Cartier was alive today, he would be the ideal lover, companion, husband and bon vivant. Let's first set the scene in Italy—a land of plenty. In his latest mise en scène, where high jewellery is at stake, he entices you by whisking you away to the sunny shores of Florence—vibrant in culture, food, wine and heritage. In the summer months when the Tuscan air is rich with the sound of birds and the smell of ripening vines, the stunning Villa Reale di Marlia sets the scene for high jewellery. Think impressive 17th century architecture set against verdant stretches of nature and flora. A palace of terracotta walls and green shutters amidst the beautiful and lush hills of Tuscany. As you amble the grounds, your heels clipping the cobblestones and echoing in the cool, dark grotto, it feels as if you've stumbled upon Cartier's best artisanal crafts with the poetic sight of musicians and dancers celebrating your finds.

And there lunch awaits, with four enchanting maidens, dressed in pistachio green gowns, playing classical music as you nibble on the freshest greens and light poached salmon at your private canopy beside a sculptured pond. Satiated—you proceed to the main stage of seduction—the high jewels. Within the walls of the stunning villa, this Renaissance palazzo, that once attracted princesses, emperors, artists and VIP's from all over the world, is now privately open for you to ogle wide-eyed at the splendours of the world's best jewels and gems.

Called Le Voyage Recommencé, this exquisite collection of high jewellery pieces reimagined the rules for geometrical relationships, creating highly graphic combinations of universal figures. Think extreme stylisations of traditional, decorative forms. Imagine grand sculptured pieces with generous volumes. Everything heightened with the dazzling effects of 3D jewel-setting that Jeanne Toussaint (Cartier's famed director of Fine Jewellery in the '30s) loved so dearly. Precious stones are mixed in colourways that reflect flora and fauna in such intense tones, they are simply brilliant. By adding a few singular touches to the emblematic Tutti Frutti style, to the geometrical designs of the Islamic arts, or to Chinese decorations, the Maison' designers revisit the style sensibilities for other worlds and cultures that has always been a source of inspiration for Cartier. The collection pushes the boundaries of creativity through more than 80 pieces (with more than 350 pieces to view in totality). Via geometry, abstraction, volume and architecture, inspirations from nature and the world's great cultures all come together to embrace the closest parts of your body: to caress your neck, to envelope your ears, to grace your fingers and wrists and delve deep into your cleavage.

Suitably romanced? Perhaps you need to take a breather in the lemon garden, out in the fields of the villa with a short game of Pétanque while enjoying your berry sorbet? Take respite from the splendours of Cartier—because we all know that you can't wait to go back for more. That is seduction at its best.

But alas, work beckons, reality sets in and I put back on my editor's hat to sit with Pierre Rainero, image, style and heritage director of Cartier to talk about Le Voyage Recommencé.

As someone responsible for the Maison's archives, what are some of your biggest challenges, as well as the greatest highlights?
Heritage is more than the archives. Archives is one part, but as far as archives are concerned, the traditional challenges you have is the protection of the contents. But this started a long time ago. Already in the Seventies, we went into a process of microfilming. And of course, for the last 25 years, we have entered into digitalisation. So now everything is computerised.

Tell us about Le Voyage Recommencé. What is the ethos and inspiration behind this collection?
Everything started with our intention to display and to share our contemporary vision in terms of design. And we have a more advanced evolution in terms of the creation of new shapes and new association of colours to show our contemporary vision. And we felt that it was even more visible if we took the existing fields of expression or traditional fields of expression, like the inspiration we take for instance, from other cultures, other civilisations, or the importance of geometry or the importance of nature and things.





Clockwise from left: Girih necklace in platinum with emeralds, turquoise and diamonds. Deepika Padukone wears the Panthère Givrée necklace and matching earrings

There are over 80 pieces in Le Voyage Recommencé. What are some of the most outstanding pieces in this collection from a design and technical standpoint, and why? Which is your personal favourite piece from the collection?
I think of two pieces that immediately come to mind and that illustrate very well at the same time, the specific approach of this collection and the Cartier spirit. For instance, the Girih. This piece is inspired by Islamic art, but the idea was not to go to the archives to see a previous Islamic art-inspired Cartier piece. It's a new proposal, a new thing. So, of course, you recognise the blue and green that resonates with Cartier. You recognise the geometry that comes from Islamic art, some combinations, but the result is totally new and nothing to do with the previous pieces coming from that kind of inspiration. So, I think this is a good example of a collection.

And there's another piece I like also because it's very emblematic. It's Distrysia. I think it shows many Cartier specificities. First, the choice of a stone itself I think is a particularity at Cartier—to go for stones that are totally unusual. And in the colour, because the



colour makes it not the most precious diamond, but it makes it very interesting, very different. The second point is it also shows that in our philosophy, the stones lead the design. So, the necklace is entirely linked to a specific shape—something asymmetrical. We know that harmony can come from something that is not symmetrical and this is also something interesting, and it also shows many principles that are essential to Cartier. For instance, the idea of perfect fluidity of a piece that is achieved with many different little parts assembled together. And then these little shapes give an illusion of Egyptian scarab wings that were used in the past in our designs. And the mix of colours—to clash lapis lazuli with diamonds. The result is a totally new design: something that never existed before yet keeps the philosophy and the principles of Cartier.

When you talk about the weight of a piece of jewellery, do people appreciate if it's lighter or heavier?

This is a very interesting point because I think there should be a right balance. It shouldn't be an inconvenience. It shouldn't be too heavy, but when it's light, it's a problem because people don't feel it. And I think there's a pleasure in feeling the presence, a certain weight.

We know that we cannot go beyond a certain weight. Of course, there are pieces, by essence, that cannot be heavy. Like earrings. We have some weight, and the earrings are very technical, even in terms of the orientation and the way the motif is oriented with the clasp. So it's a precise question of degrees. And then again, constraint might be an opportunity because the movement leads you to invent different things. And for brooches, we should be very careful in their weight too, because if they're too heavy, they can only be on a tie on a man or on a very thick jacket. The temptation with a brooch is there's no constraint in terms of fitting your neck or your wrist or your finger. But weight plays a huge part. So you have to be reasonable and to take that into consideration. Brooches are probably one of the strongest statements for the wearer because of that object value. It's something you wear to show who you are. That's why so many brooches are using animal inspirations or things like that because it's a way of being associated with what the animal conveys and when you have the colours, you have everything.

Clockwise from top: Deepika Padukone wears the Pandjara necklace in platinum with rose gold, a fancy deep brown yellow diamond, onyx, and brown and white diamonds. Pierre Rainero, image, style and heritage director of Cartier

Tell us about some of the exceptional or unusual gemstones in this collection, such as the grey violet diamond in the Ondule ring? How do you approach gemstone selection at Cartier?

We have different parameters. Of course we are jewellers. So jewellers work with the most exquisite stones. And there are stones that are always requested by our designers and by us, because we love beautiful emeralds, beautiful rubies, beautiful diamonds... and these are classics. And then have the fancy brown diamond. In this, you have, according to the spirit of a collection, the request for stones that could better illustrate the theme of a collection. So that's why when the theme is chosen, the hunt for stones can last for months. We start the designs when the stones are gathered. We have to have a certain number of pieces at different levels of pricing. We're commercial people with sales staff; we say, okay, we would need more bracelets this year, more rings or more necklaces, short necklaces, long necklaces. So the designers have to play with that and when we choose the stones, the value of the stones is a part of the decision. When we pick up the stones, we have very interesting meetings with the designer where all the stones are put on the table; there's no camera and, each of them is on paper. You have an indication of what they are, the carats and the price. The designers have in mind their objectives





Clockwise from left: The dramatic Ondule ring in white gold with a fancy grey violet diamond and white diamonds. Deepika Padukone wears the Sama necklace in white gold with sapphire and diamonds

and when they choose the stones and when they choose to mix some of the stones beforehand, they know about the construction and approximately to which bracket it will lead. And that's how a collection is built. So, all the parameters are taken into account.

So, are there certain kinds of pieces or periods that people always ask for?

You know, in a way, Cartier is a victim of its popularity. Some of the periods are very well-known, like the Garland style, the beginning of the 20th century, and the Art Deco period. And within the Art Deco period, the geometrical ones, the Chinese-inspired ones or the Egyptian ones.

If anything, with Cartier tradition, people's desires are very much informed by pop culture and by trends, because you would gravitate to a piece based on what you're seeing around you, subliminally, without you even really thinking about it.

To your point of yellow gold, more and more people are requesting for pieces from the Seventies that are made of yellow gold. That might be a sign. So traditionally, the requests we receive from the department is an indicator of the interest of a client. The panther from the Eighties is also a very interesting era. And many of them are in yellow gold.

Who is the woman wearing a Cartier high jewellery piece? When Cartier designs for her, what must her jewellery be able to do for her wardrobe and lifestyle beyond being a beautiful and wearable piece of art?

First of all, I was afraid of the beginning of your question because I don't think there's one woman. It's not linked to that and I'm always surprised by the choices made by certain women because you never know who will buy the piece you propose. And the lesson I get from that is that jewellery is not something you plan. Jewellery talks to your heart: 'Oh, I like it.' And you don't have a reason behind why. It talks to you and it helps the woman to know herself better, probably through the emotion she will feel. And that's why I think then when this emotion is there, when it is the moment you choose to wear it, it is so important to her that everything will follow. If the will is there, everything will follow. ■



PHOTOGRAPHY: COURTESY OF CARTIER



Clockwise from top: Dawa Yangzum Sherpa leading a group of her trainees with the peaks of Kangtega and Thamserku in the background. The village of Phortse hosts the Khumbu Climbing Center. Above the clouds near the village of Phortse, Dawa Yangzum using her VHF radio to call down to the trainees



CLIMBING MOUNTAINS

Nepali mountaineer Dawa Yangzum Sherpa is not just a champion climber. She's paving the way for the next generation of women climbers by passing on her knowledge and expertise. Find out more about the trailblazing and transformative work she does with Rolex.

By Renée Batchelor

When it comes to feats of human endurance, climbing Mount Everest, the highest point above sea level on this planet, is surely one of the greatest challenges one can conquer. It's no wonder then that the Goliath of mountaineering has attracted climbers far and wide, since Sir Edmund Hillary and Tenzing Norgay first victoriously summited it in 1953. Seven decades later, as thousands of climbers from around the globe have successfully reached the summit, Nepali mountaineer Dawa Yangzum Sherpa has been hitting impressive peaks of her own, both literally and metaphorically.

Dawa Yangzum started her professional mountaineering career in 2009, and just three years later successfully summited Mount Everest in 2012 at the tender age of 21. Although one could surmise that it was her destiny to conquer mountains—she came from a rural village that lies 4,200m above sea level, and was thus exposed to the surrounding mountainous topography from a young age—her gender was something that could foreseeably have prevented an illustrious career, despite her skills and ability.

While over 70 notable male mountaineers have come from Dawa Yangzum's region, as a woman, she was simply not expected to follow the same path. Still, she defied expectations. At the age of 27, Dawa Yangzum became the first Nepali woman to earn the sport's most elite title, the International Federation of Mountain Guides Associations (IFMGA) certification, thus becoming the first Nepalese woman to become an international mountain guide. Since 2019, she has also been a Rolex Testimonee, joining an expanding portfolio of other partnerships embraced by the brand's Perpetual Planet Initiative. Other Testimonees include luminaries like film director and explorer James Cameron and sporting heroes like Roger Federer.







Clockwise from top left: The Khumbu Climbing Center organises an opening ceremony for Dawa Yangzum Sherpa's climbing course at a monastery in Phortse. Preparing the ropes for her students. Teaching recruits the difference in climbing equipment. On an ice fall, Dawa Yangzum leads the pack





For Dawa Yangzum, beyond her awe-inspiring physicality and endurance, her mission to pass on her extensive knowledge and skills to the next generation of aspiring female climbers is what stands out. She has joined forces with Rolex in its Perpetual Planet Initiative where she ensures that young Nepali women can continue to have the opportunity to travel the country and also learn climbing fundamentals like safety, logistics, knot-tying, map-reading, geology and first aid—all essential to their survival and success in mountaineering expeditions. Says Dawa Yangzum, "As a Nepali female climber, being supported by Rolex and its Perpetual Planet Initiative is a big deal, not only for me but for the Sherpa community as a whole. We're proud to be part of the amazing projects Rolex supports."

For Dawa Yangzum climbing is a career and pursuit that teaches one so many important lessons and skills beyond what one may expect. "During the climb, you learn so many things for your life, like patience, struggle, focus and perseverance. I think that's very important for these young women. Climbing encourages independence and allows you to get to know your body," she says. And in the spirit of inclusivity and pulling those around her up, Dawa Yangzum wants to create a lasting legacy for female climbers in Nepal. Thus she has been running a two-week intensive ice and rock-climbing course for Nepali women and girls at the Khumbu Climbing Center (KCC). The Rolex Perpetual Planet Initiative is supporting Dawa Yangzum in her mission, giving an opportunity to potential mountaineers to advance their skills and build their knowledge. One such beneficiary is ultra-runner Rashila Tamang, who has since progressed to the advanced course at the KCC. Says Tamang, "Dawa is a strong woman. She encourages women mountaineers in Nepal where they receive little support. She has set an example. She's a true role model."

Beyond teaching the women practical skills, the lessons under Dawa Yangzum teaches them confidence and shows these female climbers what their bodies are truly capable of accomplishing. This great psychological and emotional transformation may not have been what Dawa Yangzum set out to achieve in the first place, but it is a happy byproduct that highlights how crucial of an element these soft skills are. With this inspiring goal in mind, and a desire to mentor young women and pass on both her burning passion and amazing skillset to the next generation of explorers, it is no wonder that Dawa Yangzum has gained the support of Rolex through its Perpetual Planet Initiative.

While the Perpetual Planet Initiative, first launched in 2019, initially focused on individuals who contribute to a better world through the Rolex Awards for Enterprise, and specific causes such as safeguarding the oceans and understanding climate change, it has since expanded its portfolio to support individuals and organisations using science to understand and devise solutions to today's environmental challenges. This work with Dawa Yangzum and Nepali female climbers is yet another way the pioneering watch brand is giving back, by supporting causes that may be under the radar, but are no less important. ■

PHOTOGRAPHY: COURTESY OF ROLEX

LIBRA
24 SEPTEMBER – 23 OCTOBER

After the 4th, options that have been in limbo begin to take shape. More engagement with others is what's on your astrological menu, as well as decisions about where your best interests lie. Adrenalising Mars is in your sign, and you'll feel empowered to take the lead. Dare to follow your heart. You're on the cusp of a more fulfilling era.

SCORPIO
24 OCTOBER – 22 NOVEMBER

With heavenly Venus streaking forward at the top of your chart, your magnetism will be drawing others your way. This is a time to set your sights on new goals and to reach out to those whose support you need. Still, with Mars in Libra, diplomacy is going to get you further than outright aggression, and private time is an absolute necessity.

SAGITTARIUS
23 NOVEMBER – 21 DECEMBER

Jupiter, your ruler, is currently in a part of your chart that emphasises industry and consistency. And with the Sun and new Moon now at the top of your chart, you can make real strides. Decisions may hang in the air until after the 15th, but once you settle on a course of action, the wind will be at your back. Social sparkle is also in the air.

CAPRICORN
22 DECEMBER – 20 JANUARY

Saturn, your ruler, now passing through Pisces, is setting you on a learning curve. Be ready to take on mental challenges and acquire new skills. With the Sun in Virgo, your attention may be drawn to distant contacts that demand attention. Mars at the top of your solar chart, though, indicates that you won't be idle but probably unusually busy.

VIRGO
24 AUGUST – 23 SEPTEMBER

Until Mercury starts moving forward on the 15th, uncertainty hangs in the air, and you shouldn't pressure yourself to make crucial decisions. The new Moon on the same day, though, is all about taking the reins and taking action. Personal relationships are in a sorting-out phase, and you're wise to let others work out their own issues; focus on your ambitions.



Gold, platinum and diamond Le Jardin de Chaumet Blé transformable necklace, Chaumet

AQUARIUS
21 JANUARY – 19 FEBRUARY

Venus's direct motion after the 4th means that confusing personal matters will now take a happy turn. Meanwhile, the Sun and Mercury in Virgo are all about getting a firmer financial hold by making adjustments. You'll feel a lot clearer about your direction after the 15th, and now you can begin to dream about far-off locales and new pleasures.

PISCES
20 FEBRUARY – 20 MARCH

Important relationships will be coming out of a tailspin in September, and it's time to focus on new plans and arrangements. Be ready to have in-depth discussions, especially after Mercury starts moving forward on the 15th. You'll also need to start thinking about financial matters and collaborations and where you want to take them.

ARIES
21 MARCH – 20 APRIL

Propitious changes are in the air for you, especially in work-related matters. With expansive Jupiter now travelling through your financial angle, you're likely to be spending more freely, but the cash should be rolling in. Mars is racing forward, intensifying your closest relationships and challenging you to remain cool headed when others are not.

TAURUS
21 APRIL – 21 MAY

Venus's direct motion on the 4th brings to a close a period of emotional uncertainty. At the same time, the Sun in Virgo lights up a highly social part of your chart, while Mars intensifies work demands. You'll have a full plate in September, and with Jupiter in your birth sign, your confidence will be high and your prospects full of promise.

GEMINI
22 MAY – 21 JUNE

With beneficent Jupiter in a hidden angle of your chart, have confidence in your inner voice and intuition. September is full of opportunities to break through romantic barriers and make inspired lifestyle changes. Like many others, you're being released from a holding pattern this month, and your motto should be: "Do, dare, and dream."

CANCER
22 JUNE – 23 JULY

Those born in Cancer are ruled by the Moon, so the new Moon of the 15th in your communication angle is likely to have an impact. Reach out, talk to those whose support you need, and express your ideas and feelings. Jupiter in Taurus is all about widening your horizons, and with Venus turning direct in your financial sector, opportunities are there for you to find.

LEO
24 JULY – 23 AUGUST

With Venus beginning to surge forward in your sign after the 4th, you can stop holding your breath and speed towards your hopes and dreams. You're entering an important period that accents being true to yourself, and burdens are lifting off. Mars in Libra is urging you to speak frankly, and the full Moon at month's end stirs up your wanderlust.

BY KATHARINE MERLIN

EDITED BY JEFFREY YAN



PERFECT TEN

WITH TWO DRAMA SERIES COMING UP THIS YEAR, RISING ACTOR TYLER TEN IS POISED TO BE THE NEXT BIG THING. BY AZHAR RAHIM.

PHOTOGRAPHED BY **CHER HIM.**
STYLED BY **JEFFREY YAN**

Coat, LOEWE. Sneakers, Prada. Socks, stylist's own



Blazer; trousers, Fendi. Watch, Hublot
OPPOSITE: Blazer; tank top; trousers, Gucci. Sneakers, Prada



“WHEN I'M AT WORK, I'M ALWAYS TALKING, **ALWAYS IN CHARACTER**. BUT OFF-SCREEN? I **PREFER BEING QUIET** AND DOING MY OWN THING.”

Judging from his social media life, the idea of Tyler Ten being reticent or even remotely shy seems implausible. On TikTok, the 27-year-old actor has carved a commanding niche with more than 85,000 followers through dynamic dance, filter challenges and effusive performances. Then, there are the distinct "thirst trap" posts on Instagram—showing off his sculpted form, with washboard abs, and that arresting 1.9m stature.

Through the digital lens, the former model radiates a potent mix of confidence and energy. But off-screen, the real Tyler Ten, he admits, is very shy.

"Okay, so, for me," he starts, choosing his words carefully, "I would say that I am an introvert. When I am not working, I often watch shows or read at home and in my room."

Given the energy he exudes on-screen and online, this revelation might surprise many, but it offers a glimpse into Ten's coping mechanisms. His sanctuary, he shares, is the gym where he focuses on himself and shuts out the world. "Plus, it is a great way to relieve stress," he explains.

Considering the pressures of the entertainment world, it is easy to see why he would need a reprieve. "When I'm at work, I'm always talking, always in character. But off-screen? I prefer being quiet and doing my own thing."

Ten shares that he prefers spending time reading these days—a habit he recently picked up. "I didn't use to read when I was younger, but it really helps to calm my mind down. I don't have many life experiences, so this allows me to do that, albeit through someone else's words. It is like acting."

Yet, it is not as if Ten shies away from celebrating his achievements, especially those of a physical nature. "I won't deny it; I was quite liberal with those thirst traps early on," he confesses with a grin. "But I've scaled back because too many can dull the impact. So, I now share selectively."

This is by no means due to a lack of confidence. Ten's physical transformation is the product of grit and perseverance which began when he was 13. Once a slender, somewhat awkward teen, the younger of two siblings found his calling in Muay Thai, a journey sparked by the awe-inspiring feats in the Thai movie *Ong Bak*, which starred Thai martial artist and actor Tony Jaa. "When I was younger, I struggled with confidence. But watching Tony Jaa effortlessly take down multiple opponents with Muay Thai in that film somehow inspired me."

Fourteen years later, the *Star Search* alumnus's dedication to Muay Thai is bearing fruit. He has shone in the action-oriented drama series *When Duty Calls* and stepped into the limelight in *In Safe Hands*—his first lead role. The rising star has also recently wrapped up filming for the eagerly anticipated blockbuster *All That Glitters*, sharing the screen with popular actors Desmond Tan, Ayden Sng and Jeremy Chan.

"Each role I take on brings its own set of challenges," Ten reveals. "For this role, not only am I portraying a Thai individual, but I'm also speaking Mandarin at the same time. Perfecting an authentic accent was very important." To master the correct inflections, he often consulted his Thai friends, seeking insights into how they would naturally deliver the lines.

And Ten wants to be the next action star. "I hope this will bring more action scenes in Singapore," he says. "There are many martial arts enthusiasts, particularly among the stunt performers. So, it would be great to one day come together and create something memorable."

But he is also determined to show his range as an actor. Currently, Ten is in the midst of filming another drama series—this time, a romance drama revolving around three interracial couples with Felicia Chin in the lead role. Called *I Do, Do I?*, the series will see him as a Singaporean husband to a Korean wife, played by actress Ferlyn Wong. Ten will portray both a husband and a father. "Both the roles are unfamiliar to me in reality. While it is fun, I recognise my limited life experiences, especially in these roles. So, I had to study and understand the character," he reflects.

Despite still charting his course, Ten is astutely aware of the wind in his sails: his fans, whose unwavering support is not lost on him. In May, Ten showed his gratitude by treating his fans to lunch at Swensen's.

"They have been with me since the very beginning, while I was just a contestant on *Star Search* in 2019," he says. "So, I want to give back to them to show my appreciation."

His fans have also made sure their love and support is felt in different ways. He recalls that one unforgettable moment was earlier this year when his fans surprised him at a Fendi store event to celebrate his birthday with a cake. "I was genuinely surprised but also deeply moved. So after they sang the birthday song, I stepped out to cut the cake with them."

While his on-screen roles and social media presence continue to evolve, another aspect of Ten's persona is undergoing a transformation: his sense of style. In a recent TikTok post, he jumped on the trend of denouncing skinny jeans in favour of a more relaxed and oversize fit. "To be honest, I used to wear really tight-fitting clothes to show off my physique. But now I prefer boxy shirts and have thrown away most of my skinny jeans. I think it is a good change," he says with a laugh.

When asked about his approach to dressing, the former model shares that it is often grounded in simplicity and comfort, gravitating towards clothes in "neutrals or muted shades."

However, recent times have seen a shift in his wardrobe choices. "Lately, I've been exploring edgier looks," he shares. To him, "edgy" translates to the inclusion of bold and striking colours—an interesting contrast to his introverted nature.

"I have a few brands I'm particularly fond of," Ten confesses. "Louis Vuitton, Prada, Ferragamo, and Valentino are definitely on top of that list."

As he reflects further on his life, Ten says, "I think my younger self would be shocked at where I am now," he muses. "If I could advise him, it would be to step out of that comfort zone and make more friends. Building connections is just as essential as building a career." His aspirations, however, stretch beyond the borders of Singapore to the vibrant film industries of China and Taiwan. He is eager to deepen his craft and expand his horizons. Yet, when probed about his current standing in the industry, Ten remains humble. "Am I good at what I do? I think there is always room for improvement. Every role teaches me something new, and every project is a new journey."

As for romance? Ten chuckles. "It is not my first priority at the moment. Right now, my focus is on my career. Love and relationships will come when it is meant to. But for now, I have roles to prepare for and stories to tell." ■

Jacket; shirt; trousers,
Dolce&Gabbana







> **THERE ARE MANY MARTIAL ARTS ENTHUSIASTS, PARTICULARLY AMONG THE STUNT PERFORMERS. SO, IT WOULD BE GREAT TO ONE DAY COME TOGETHER AND CREATE SOMETHING MEMORABLE.**

Top; trousers, Saint Laurent by Anthony Vaccarello
OPPOSITE: Jacket; trousers, Prada

Makeup: Zhou Aiyi using Gucci Beauty
Hair: Sylin Yer/Shinji Matsuo
Photographer's assistant: May Chong
Stylist's assistant: Zoe Tauro

CREAM DE LA CREAM

PLUSH TEXTURES AND PEARLY EXTRAS MAKE THE PERFECT COUNTERPOINT TO THE SEASON'S SOOTHING NEUTRALS



It's a Tie
Blazer, Jacquemus



Dior Men fall/winter 2023



Knit Picking
Top, about $1,180, Bode



Wine Country
Boots, $1,425, Dries Van Noten at MR PORTER



String Along
Bracelet, $490, Vivienne Westwood at Farfetch



Pearls of Wisdom
Necklace, $1,100, Valentino Garavani



Fuzzy Feelings
Shorts, $1,035, Dries Van Noten at MR PORTER



Fringe Benefits
Bag, $6,200, Fendi



'Ear Me Out
Earring, $170, Maria Black at Farfetch



Snuggle Up
Jacket, Jil Sander

BY JEFFREY YAN

Bazaar

MOST WANTED



EYE SPY

LOUIS VUITTON LOOKS TO THE FUTURE WITH AN ASSIST FROM KIDSUPER'S COLM DILLANE

Colm Dillane, the artist and designer behind KidSuper, is best known for his supersaturated clothing and paintings featuring faces and figures. The childlike quality of his work puts him on the same wavelength as the late Virgil Abloh, for whom boyhood was a constant inspiration. It is also probably why Louis Vuitton tapped Dillane to guest-design its fall/winter 2023 menswear collection. Dillane re-energised House codes such as boxy tailoring and elevated tracksuits with his signature graffiti and graphics. He also remixed the brand's iconic Keepall by channelling the sensory-overload aesthetics of the early internet, juxtaposing the Monogram against a riotous jumble of colour and motifs ■ *The Keepall Bandoulière 25 bag is priced at $4,050 and is available at Louis Vuitton, #B2-36, The Shoppes at Marina Bay Sands (tel: 6788 3888).*

BY JEFFREY YAN

ALL IN THE FEMME

AN INJECTION OF WOMENSWEAR CODES INTO THE REALM OF MENSWEAR IS MAKING THE LATTER CHICER THAN EVER. BY JEFFREY YAN

Half a century ago, Yves Saint Laurent created his iconic Le Smoking and changed womenswear forever. The menswear-inspired tuxedo was first a scandal, and then quickly a sensation. Now, his successor, Anthony Vaccarello is channelling that contrarian spirit and doing the inverse—applying the language of Saint Laurent's womenswear into menswear. This meant silk and chiffon blouses, giant pussybows, floor-sweeping coats, and vertiginously heeled boots. For years, Saint Laurent menswear has felt like, if not an afterthought, then just a commercial continuation of the skinny rock-god aesthetic put in place by Hedi Slimane. It wasn't until Vaccarello tapped into the inherent femininity at the heart of the brand that his menswear finally clicked.

Vaccarello isn't the only designer who has sensed this shift in the air. The interesting thing is that it's the world's biggest brands and most established designers who are keying into this new, more feminine mood for menswear. It's almost a given that young, indie, and/or queer designers—your Ludovic de Saint Sernin's and Palomo Spain's—will push the boundaries of gender and identity in fashion; but big brands, by the very nature of their businesses, which need to appeal to the widest possible audiences, have a tendency to not rock the boat so much. This season, in menswear at least, that has been upended.

At Dior Men, Kim Jones is best known for merging streetwear with high fashion, and for translating Christian Dior's language of French couture into menswear. For fall/winter 2023, he focused less on the street and more on the couture. His suits were soft and fluid, with gently nipped-in waists, draped lapels and the occasional flowing train. There were skirts and skirt-like shorts. Despite these feminine accents, the collection never read as anything other than menswear. At Fendi, Silvia Venturini Fendi referenced her own youth, spent dancing nights away at Studio 54. This translated into a collection filled with disco-ready one-shouldered tops, scarf dressing, and a generous dose of rhinestones and crystals. All of it made for one of Fendi's most interesting menswear outings yet.



Saint Laurent by Anthony Vaccarello fall/winter 2023



Dior Men fall/winter 2023



Fendi fall/winter 2023

Fendi fall/winter 2023

PHOTOGRAPHY: TPG IMAGES; SHOWBIT



Alexander McQueen fall/winter 2023

LOEWE fall/winter 2023

Dolce&Gabbana fall/winter 2023

Willy Chavarria fall/winter 2023

Dolce&Gabbana fall/winter 2023





Left: Manu Rios in Saint Laurent by Anthony Vaccarello. Right: Bad Bunny in Jacquemus

At Dolce&Gabbana, that bastion of virile Italian masculinity, Domenico Dolce and Stefano Gabbana looked to their own repertoire of ultra-precision suiting from the '80s and '90s, and adapted it for a 2020s context. The duo took their signatures and cinched, sculpted and whittled them into volumes that evoked their sensuous womenswear. As a result, the clothes were the freshest and most fashion-forward they have looked in years. Sarah Burton of Alexander McQueen was inspired by McQueen's time on Savile Row. Hence, her starting point of razor-sharp tailoring, to which she applied the dissection and subversion that are the House's core qualities. Some of the suits were fashioned into bustier-like forms; others were sliced open like the cut-out dresses she showed in her women's collection. At LOEWE, Jonathan Anderson wanted to achieve purity of line. The shapes he showed were reminiscent of mid-century couture, but stripped of fuss and stuffiness—and shown on male models—they looked almost radical.

The most electrifying thing about this new movement is the fact that it doesn't ignore the old gender binary of yore. It's not about erasing boundaries completely—the way Alessandro Michele used to do it at Gucci—and putting boys and girls alike in the same flowy dresses. The aforementioned collections are still very much rooted in the classical codes of menswear—suits and tuxes, and the like. The womenswear touches are subtle—a cowl neck here; a pussybow there. The intention is not to make men look effeminate, but to push the aesthetic limits of what's often thought of as traditional masculinity. There is a reason why most of the models chosen by these designers fit your mental image of a typical hunk. At this point in our cultural moment, you kind of expect a Troye or a Timothée to play around with gender-coded clothing—it's a far more powerful visual when you see Bad Bunny in a backless blazer with a flowing floral stole, or Manu Rios in a plunging silk blouse. They still very much look like symbols of manliness, but they also represent a far more tender vision of masculinity. And we could all use a little more tenderness. ■



Tok's treasured Jean Paul Gaultier wallet

FIRST BUY

"I was about 13 when I first stepped into Jean Paul Gaultier to buy a wallet—a white leather bi-fold number with a silver embroidered dragon. I don't use it anymore, but its high nostalgia factor makes it so precious, almost like a scent."



Tok Wei Lun, 37, fashion director and stylist



Tok and his mum

MOTHER KNOWS BEST

"My style heavily depends on my mindset, and it's constantly evolving, and it tends to be either very eclectic or monochromatic. But I would say my constant inspiration is my mother, and the women around me."



SHEER GENIUS

"Yohji Yamamoto is a pure visionary. His poetry through clothes make his collections so human, vulnerable and tangible, which is what resonates with me. He does it so consistently and effortlessly as well."

Yohji Yamamoto men's fall/winter 2023

INSPIRATION

TOK WEI LUN

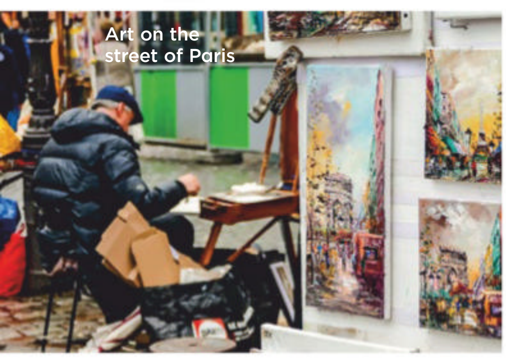
Trained in Fine Arts, Tok Wei Lun's journey into the fashion industry started when he worked at local multi-label boutique Front Row. It's been 17 years since, and the 37-year-old who is stylist to personalities and celebrities, as well as a creative director for editorials and commercials continues to find joy in fashion. Listing creative consultant Kyuhee Baik as someone he looks up to, he notes that one's style cannot be boxed up, and should always be inspired and evolving for growth.



YoviaJogia designs for +9 Darken Blue Fashion Show by Front Row

TREASURE TROVE

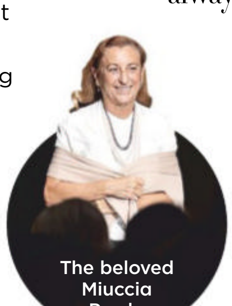
"I hold pieces by +9 designers and Woods & Woods very dear. It was a reflection of the Singapore fashion scene at that time: it felt free and exciting. It was liberating for me to be part of that—to be able to see how their minds worked. I've not seen any other garments conceived or constructed the same way."



Art on the street of Paris

IN ANOTHER TIME

"If I weren't in this line, I'd be an artist or an interior designer. I've always dreamt of being an art squatter in Paris with a space and living quarters in the city."

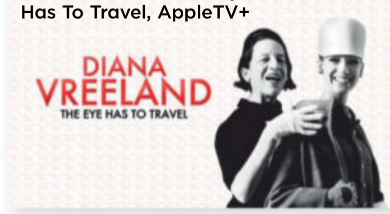


The beloved Miuccia Prada

HAPPY MEAL

"My dream dinner companions would be Miuccia Prada and Friedrich Nietzsche. It'd be at a charming family-owned restaurant in Milan where Miuccia is a regular, and there would be an endless supply of red wine and great Italian food, and we'd chat till daybreak without realising. Wouldn't it be amazing to be a witness as these two great minds collide?"

Diana Vreeland: The Eye Has To Travel, AppleTV+



FUTURE VISION

"While I would love to continue working with different creatives, I would also love to curate exhibitions for museums or become a consultant for the Metropolitan Museum of Art, like Diana Vreeland."



Haider Ackermann fall/winter 2012

FOR LIFE

"If I could choose collections to wear for the rest of my life, it'd be Helmut Lang's spring/summer 1998 collection for day-to-day and work, and Haider Ackermann's fall/winter 2012 collection for dressier occasions. Helmut Lang's pieces are so understated yet captivating, while Haider Ackermann's are extremely chic and sublime."

PHOTOGRAPHY: TOK WEI LUN; SHOWBIT; 123RF; FRONT ROW; MARK LIM



SPARE BEAUTY

In her open and uncluttered living space, Claire Wu celebrates the value of minimalism, bringing to fore an elegant and considered approach to designing her home. By Renée Batchelor

Photographed by Gan. *Styled by* Gracia Phang

Claire Wu in the hallway of her home wearing a dress and boots by Hermès, and her own Van Cleef & Arpels necklace, Cartier bangle and Monica Vinader rings (worn throughout)





Claire Wu lives her life by a simple philosophy. Less is more. The senior manager, with a sourcing and trading role in the vegetable oil industry, does not believe in hoarding possessions, be they clothes or even furniture. The only homeware piece that has followed her from her previous homes is a Tom Dixon Bash vessel that takes pride of place on her dining room table. Wu, who has lived in Singapore for 27 years, and hails from Harbin, China has a sharply-honed approach to her new home, wanting a spacious, calming space that could also be used to entertain guests on the weekends and even house family from overseas.

"I think the most important thing is to be comfortable inside. So that's why I like the open concept approach and simplicity. I also like a bit of zen style as well so that you feel relaxed when you come into the house. Because you can be under a lot of stress, but once you're in this home, it goes away," she says.

Her 5,000 square-foot, three storey detached home in the Holland area has been designed with this minimalist brief in mind by the interior architecture and design studio Elliot James Interiors. The company played up the art gallery-like aesthetic of the home to complement the house's architecture. Wu praises the professionalism of the design team, including in the sourcing and putting together of customised pieces and achieving the look and vibe that she had in mind for the home without looking artificial or over-designed.

Wu first purchased the house from a Shanghainese woman a year ago and finished renovations and decorating just over six months ago. The former owner gave her good vibes and also shared some commonalities. "We clicked very well, and she told me about the feng shui of the house. It

From left: Wu wears a blazer and skirt, from GANNI at Net-a-Porter, and Alexander McQueen sneakers as she rests on an Oscar Niemeyer chair. The living room has a large communal sofa and a torched wood coffee table. OPPOSITE (from top): An art piece created from broken ceramic pieces. Wu's ostrich skin Hermès Kelly bag sits atop her bedside reads. Relaxing with her dog Mao Mao on her kitchen counter in a top by Loro Piana, and her own skirt and Chanel pumps







had very good feng shui and this was important to us." While Wu and her husband did not do much work on the house's exterior, she personally took on a very hands-on approach to styling the house—such as personally finding furniture online—but always seeking input from the designers to ensure that whatever she purchased could work with the space.

She also commissioned companies she had learned of through word of mouth to customise unique artwork and statement furniture. Her dining table, for instance, was crafted from a large piece of wood sourced from China and affixed onto three concrete slabs which serve as the base. It was assembled by her designers. Elliot James Interiors also sourced the uniquely shaped lamps—that resemble a popular, cone-shaped snack in Korea—that hang above the dining area from Korean designer Hyungshin Hwang. Wu loved them but they were not available for sale for private homes. The company also picked out the sleek, clear dining chairs from Mermelada Estudio that accompany her one-of-a-kind table.

Sticking to a minimalist palette of black, greys and whites, as well as raw and natural materials like wood and cement, Wu's interior design team played with a sense of texture to add details and tactility to the home. In lieu of a television in the sitting area, something which Wu did not want, they conceptualised a large feature wall that conceals a storeroom under the stairs. They also found an artist to hand paint the wall to create a cement-like effect that was inspired by Japanese architect Tadao Ando—a solution that was much more efficient than tearing down and rebuilding a concrete wall.



Other organic touches help to warm up the space. The large white sofa in the sitting area—with washable covers for practicality—surrounds a torched wood coffee table that is still in its original, stump form. One of Wu's friends even counted the rings on the cross-section of the wood, and declared that it came from a 50-year-old tree. "He's a very mathematical guy," she laughs. The natural wood flooring is from the time of its previous owner, but was stained from its original, more orangey hue, to a blacker tone to modernise it and tie in with the house's colour scheme.

Marble is another favourite material. It features in several places including the kitchen island, and a stunning feature wall in her master bathroom constructed from two large, symmetrically patterned marble slabs. These were sourced by her designers along with small details like the brushed nickel fixtures on her taps, giving the space a soft, muted touch.

One of the main changes that Wu made when she bought her home was that she removed any extraneous walls on the first level, creating a open concept effect. She wanted her three-year-old son, as well as her Golden Retriever Mao Mao, to be able to run around freely. The living room segues into the dining table as well as an open kitchen. While Wu cooks regularly, citing steaks and crabs as some of her specialities, she did not see the need for a separate wet kitchen, so the space was kept clean with many items cleverly concealed with custom cabinetry.

While colour is not a key feature in the home by Wu's design, the house is brightened up by touches of greenery in the form of plants—both outdoor and indoor—to enliven the space. The first floor boasts soaring ceilings as well as tall, glass windows that add to the airy feel. The windows are lined outside with about 40 Happiness trees that bring the outside in and also serve as a kind of privacy wall for the open space. Indoor plants, selected in consultation with The Nursery Singapore as well as Koon Lee Nursery, are thriving despite the low-light conditions in some areas, much to Wu's relief.

Along with her husband, their son, and dog, the family moved from Sentosa to the Holland area in order to plan ahead for her son's enrolment in primary school. While Wu was reluctant to leave behind the island lifestyle which included daily beach walks with her dog, she has managed to recapture a similar sense of calm in the quiet neighbourhood. The house has also been designed to host visitors, with guest rooms on the second level that are simply but comfortably furnished, giving it a communal vibe.





"YOU CAN BE UNDER A LOT OF STRESS, BUT ONCE YOU'RE IN THIS HOME, IT GOES AWAY..."
— CLAIRE WU



Clockwise from top right: The master bathroom has a stunning book matched marble feature wall. Her bedroom evokes a calming aura, thanks to views of greenery and neutral bedding in soft textiles. The custom cabinetry was crafted with Phillip Jeffries wallpaper, bleached teak wood and electroplated stainless steel handles. Wu wears her own dress and Van Cleef & Arpels earrings and necklace



Clockwise from left: Wu in her sleek dining space against a backdrop of bamboo plants. She wears a Tory Burch dress and her own Repetto pumps. A selection of her jewellery pieces include a Chanel brooch, Cartier watch and Monica Vinader necklace. Her Jil Sander bag epitomises her minimalist style





MAKEUP: RINA SIM USING CLÉ DE PEAU BEAUTÉ. HAIR: GREGO USING KEUNE HAIRCOSMETICS. STYLIST'S ASSISTANT: ZOE TAURO

The artworks that Wu commissioned also reflect her practical aesthetic. They are not sentimental pieces, but rather were designed to fit the space, whether it's a large almost industrial 3D work in an oil-black hue or an abstract piece that anchors a stairway landing. Wu says that if a piece doesn't happen to fit into her next house, she would simply not bring it along. To reflect her Chinese heritage in a subtle way, one striking piece on the ground floor depicts the silhouette of a horse that has been carefully pieced together with fragments of broken, blue-and-white ceramics. The horse, she says, is not related to her Chinese zodiac, but rather to her heritage. "I'm a Manchurian. We like horses," she quips.

The same practicality extends to her collection of clothes. In her heavily curated wardrobe, she has several little black dresses, Hermès sweaters as well as a much-loved beaded blouse from Zara, but Wu has very little attachment to her belongings. Instead she has an almost brutal approach to throwing out whatever is not serving her. If she does have one material weakness it may be bags. Her husband has gifted her most of her collection of Hermès bags—her favourite is a Birkin that takes her to work and anywhere she needs to be. Black, practical and chic, it could very well be a metaphor for Wu's minimalist personal style and spare design aesthetic that whispers quiet luxury. ■



BEYOND BOUNDARIES

From left: Sayna Soleimanpour, *You Can Be Anything—If We Let* (2021). *Life and Death.* Sarfo Emmanuel Annor, *The African Girl Child* (2022)





Explore the beauty of contemporary photography at the "Unseen Photo Fair" in Amsterdam. With approximately 70 exhibitors from around the world showing the works of established photographers, the fair promises new perspectives on the use of the medium. The 11th edition draws inspiration from nature and the environment while emphasising it as a point of concern today. Unseen's project, "Unbound," challenges the boundaries of photography with installation sculptures and performance art works. *The fair runs from 22 to 24 September at Westergas Amsterdam, Klönneplein 1.*

TALKING POINTS

From the worlds of Art, Culture, Travel and Design





Ghosts and Flowers, glazed paper clay installation by Rose Eken

PLAYING WITH PAPER

The "Art on Paper" fair is New York's celebrated exploration of paper as a medium and its creative potential. The fair features 100 galleries who will be presenting their work through installations and performances using this versatile medium. The organisers are also introducing an interactive element with a live printmaking workshop by Shoestring Press, so that attendees can learn various printmaking methods. *The 9th edition of "Art on Paper" runs from 7 to 10 September at Downtown Manhattan's Pier 36.*

GALLERY VIEW



Celebrating the dynamic range of contemporary art by local and foreign artists, the Singapore Art Gallery Weekend returns with a focus on our cityscape. From #GalleryHopping to #LivingWithArt and many more programmes, there is an event for every art enthusiast. Launching for the first time this year is #TheArtLifestyle, which will sell a digital NFT token for VIP access to tours and brand experiences which would then function as a collectible NFT artwork as well. *The event runs from 15 September to 1 October across galleries and spaces in Singapore. More information at https://agas.org.sg/*



From top: Karen Knorr, *Saraswati's Landing, Narain Niswas, Jaipiur (2023).* MG Kumar, *Singapore River at dusk, in 1960,* oil on canvas



Jardin de Versace bowl, $164, Versace, at Farfetch



Proudly Crowned Panther side-table, at nook&cranny



Nera stool, $975, Zanat, at Mytheresa

GO ORNATE

Add rich detail to your space with intricate patterns and bold forms



Icon jacquard wool throw, $2,160, Alanui, at Mytheresa



Zigzag-design pouf, $743, Missoni Home, at Farfetch



BLOGGER 3 sofa by Roberto Tapinassi & Maurizio Manzoni for Roche Bobois, at roche-bobois.com

AROUND THE WORLD EATS

Experience global food culture with these delightful, new experiences



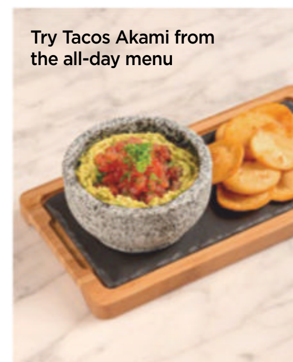
Enjoy frog legs, Argentinian style

ARGENTINE TREATS

The One-ninety Restaurant and Bar at the Four Seasons Hotel is hosting an Argentinian takeover with culinary treats from restaurant Brasero Atlántico and cocktails from bar Florería Atlántico. Diners can look forward to Argentinian appetisers and mains including asado (Argentinian barbecue), empanadas and their signature frog legs. One of the world's top bartenders, Renato Giovannoni, who partnered famous Argentinian historian Felipe Pigna to create a series of cocktails that celebrate immigrant communities will be at hand to showcase his unique cocktails. *The Brasero and Florería Atlántico restaurant and bar pop-up will operate in the evenings from now to 31 October.*

TEA AND NIKKEI CULTURE

Enjoy Nikkei cuisine—made up of Peruvian and Japanese culinary elements—in Ginger.Lily's outstanding new high tea menu. Tuck into treats like a fluffy homemade shishamo bun served with sriracha, pickles and furikake, or a juicy kurobuta pork sando complemented with tonkatsu sauce and mustard. One of the highlights is the bite-sized but richly flavoured nigiris. Meanwhile sweet, Japanese-inspired delicacies, such as a mikan cacao pepper choux, and muscat anise shortcake hit the spot and pair perfectly with the savouries. *Available now at Ginger.Lily, Level 5, Hilton Singapore Orchard.*



Try Tacos Akami from the all-day menu

MATERIAL WORLDS

Design Fair Asia's "EMERGE @ FIND" is a marquee event held during Singapore Design Week that builds on its previous year's focus on materiality. Embracing the theme of "CRAFT + INDUSTRY: MAN + MACHINE," over 50 Southeast Asian designers will present pieces that touch on traditional craftsmanship, as well as expressions of tradition through the use of modern materials and methods—vis-à-vis their intersection with technology and innovation. *The showcase will be held from 21 to 23 September at Marina Bay Sands, Convention Centre Singapore.*

From below: Displays at the fair: Thailand's THINKK Studio's Stamping chair; India's Denny R Priyatna's wall mounted decor





A portrait of our founder: the late Mr Lee Kuan Yew

FOUNDING FATHER

In recognition of the contributions of the late Mr Lee Kuan Yew comes the art exhibition "Now Is Not the Time." Using AI generative art, mixed media and alternate reality, this exhibition promises an immersive chronicle of the leader and founding father of modern Singapore. The exhibition includes works by students from LASALLE College of the Arts Film School and Nanyang Polytechnic School of Design and Media and even features a composition by the award-winning Tay Chee Wei as well as the work of artist Daniel Arsham. *This exhibition runs from 10 to 24 September at 25 Pasir Panjang Road. Tickets can be purchased from https://www.nowisnotthetime.sg*

TEXT BY ZOE TAURO; RENÉE BATCHELOR; NAYSA PRADHAN

A FEAST FOR THE SENSES

Take a lavish and life-affirming passage through India with its lush gardens, magnificent palaces and bustling spice markets. By Lydia Slater



On the first night of our Indian holiday, the earth moved. Gazing out of the bedroom window, with its panoramic views over the trees covering New Delhi's golf course, I blearily noticed that the curtains were swaying back and forth. So was the bed. Then my phone began to ping with earthquake notifications. As my family told me crossly the following day, I ought to have dressed and run down the seven flights of stairs to find safety outdoors. Instead, I commended myself to fate, and the hotel's architect, and allowed myself to be rocked gently to sleep.

The experience set the tone for a fortnight that was as surreal as it was exhilarating, a sensory overload as we processed the vibrancy of the colours, the whirling crowds, the noises, the smells, the landscapes, the flavours and the history of the subcontinent.







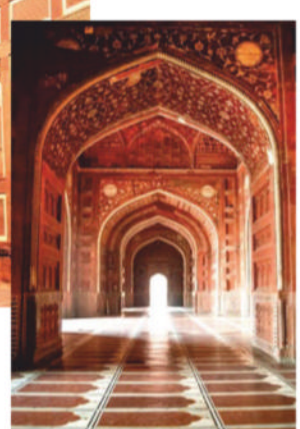
On arrival in New Delhi, we started as we were to go on: at full throttle. Having disembarked from an overnight flight, we were whisked off in an air-conditioned car, passing whizzing tuk-tuks, ambling cows and cruising mopeds, to visit the government district. Its wide, shady boulevards and Lutyens-designed colonial-era bungalows, now owned by India's richest families, could have been transplanted from Hampstead, but for the monkeys strolling along the walls, while the sprawling administrative palaces made Whitehall and Big Ben look rather insignificant. There followed an afternoon of the city's greatest historical hits: we were ushered to Humayun's Tomb, built by a devoted wife for her husband after he fell off his library steps, and marvelled at the Qutub Minar, a 12th-century minaret more than 70m high.

The next morning, we set off again to tour the old city on foot, threading our way through the mazes of tiny, bustling alleys. Some sights come back to me like snapshots: stray dogs with their fur dyed pink from Holi celebrations; a street vendor carrying on his head a pyramid of beautifully arranged cookies, kept warm with a little coal brazier; the extraordinarily ornate wooden shopfronts. One scruffy stall was selling gossamer-fine Kashmiri shawls, embroidered on both sides in different colours, that had each taken a year to make and cost hundreds of pounds. Only the thought of how quickly the moths at home would destroy one prevented me from getting out my wallet.

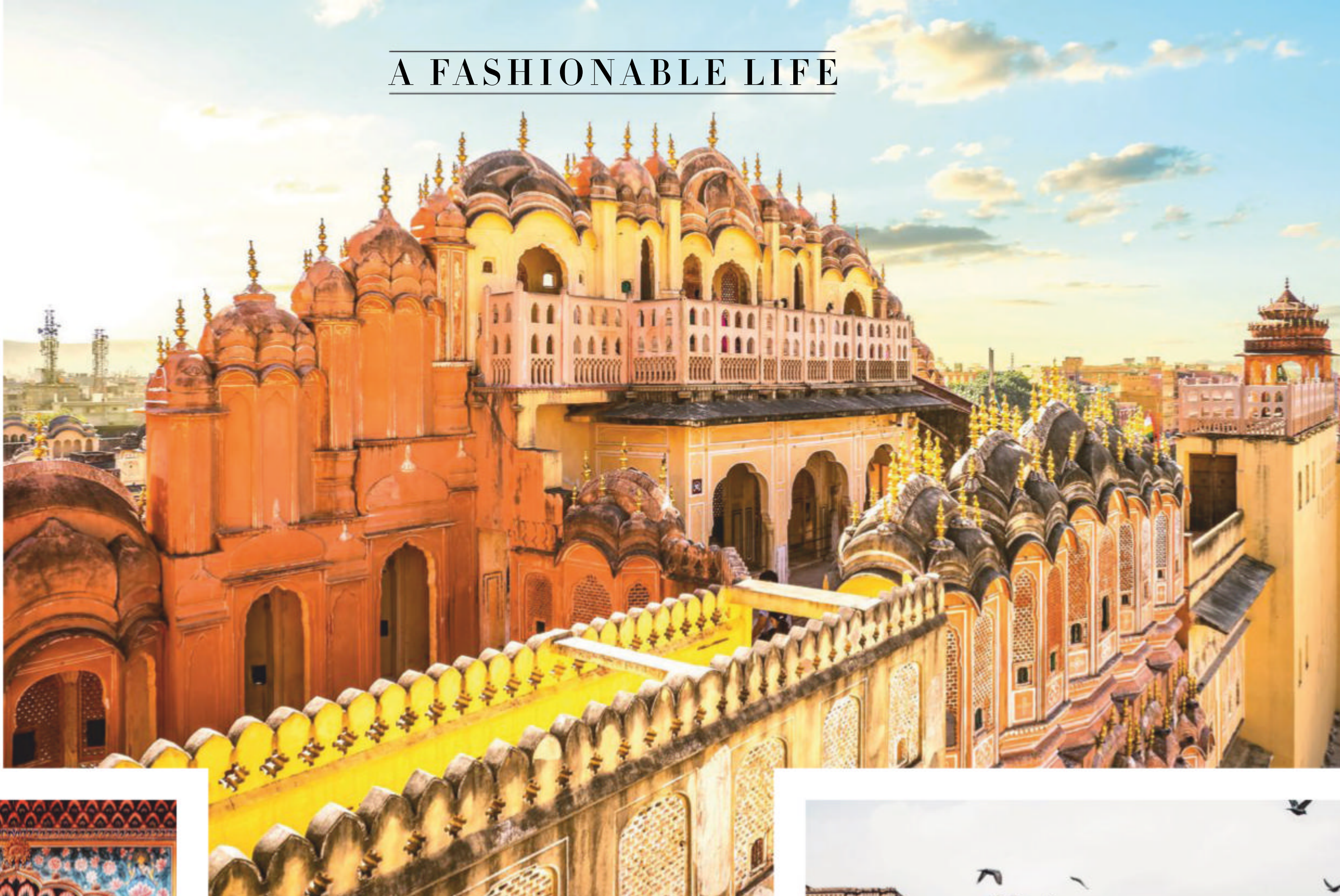
Instead, we climbed into a cycle rickshaw, pedalled by a wiry ancient with bare feet, who took us to Chandni Chowk, the city's spice market, chatting over his shoulder all the way. Clouds of turmeric and cumin filled the air as we battled through the brightly dressed shoppers poring over sacks of puffed lotus seeds, fat green cardamom pods, scarlet threads of saffron, lentils and more varieties of rice than I knew existed. Around the corner stood an unassuming snack bar that our guide assured us was world-famous for its parathas, as attested to by the celebrity photographs proudly displayed on the walls. We feasted on breads, piping hot and stuffed with paneer and fresh mint. Sated and a little dazed, we set off for Agra, our next destination, some three hours away by car.

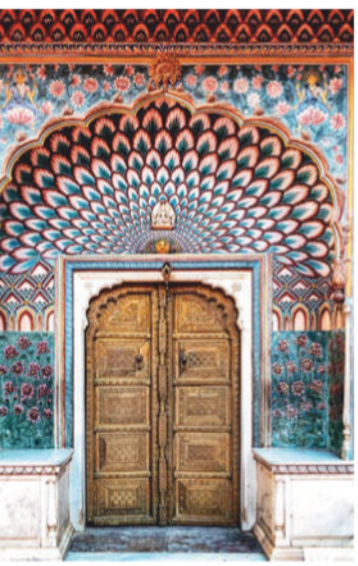
On arrival at the Oberoi Amarvilas, we were draped with fragrant garlands of marigolds, and invited to drink champagne on the terrace, with its view of the Taj Mahal. "But your view is even better," promised the hotel manager. Indeed, our room had a private terrace offering splendid vistas over lush flower gardens and the pearly-white Taj glimmering in the distance. To see the Taj Mahal at its best demands an early wake-up call. When the alarm went off at 5am, however, we discovered that the staff had risen even earlier: a cheery "Good morning" had been written in flower petals on our sitting-room floor. Still somnolent, we trundled half a kilometre on a golf buggy, circled by locals heading for work on bicycles, and arrived as the complex opened for the day, almost the first to be there. The aim was to see the sun come up and colour the dome the orange-pink of a conch shell; and, of course, to have a photograph on the bench that Princess Diana sat on, before the selfie-stick-wielding crowds became unmanageable.





Clockwise from top left: The majestic Taj Mahal. Humayun's tomb in New Delhi. The Agra Fort, a historical fort in the city of Agra. A view inside a mosque in the Taj Mahal. A deluxe suite at the Oberoi Amarvilas in Agra





Despite the familiarity of the world's most iconic monument to love, the beauty of the mausoleum made us gasp. And it proved still more exquisite close-up, covered as it is in marble relief panels of carved irises and tulips, and inlaid with lapis lazuli, agate, carnelian and garnets. We tried to imagine what it would have been like when it was completed 375 years ago, studded with jewels, and decorated with carpets and wall-hangings, the sunken gardens full of blossoming fruit-trees.

Back at the hotel for breakfast, we found three chefs in our suite, laying out a table of cakes, cheese, fruit and yoghurt, not to mention a miniature Taj Mahal crafted from white chocolate, which we demolished in short order. Meanwhile, a waiter proffered mimosas, eggs Benedict and local specialities, including lentil-flour breads filled with potato curry and eaten with sugary jalebi. Such a feast was not conducive to anything but digesting in regal languor but, after a brief power nap, it was time for the Agra Fort, where Shah Jahan, who constructed the mausoleum, had lived himself. This was almost as impressive, boasting an enormous harem, vineyards and formal gardens, and domes that were originally covered in gold, long since looted.

Our third sightseeing tour of the day took us across the Yamuna River to admire the Taj Mahal from the other side, in the Shah's Moonlight Gardens. An unexpectedly delightful excursion, we found ourselves wandering alone among the pomegranate-trees and the beds of dahlias in full flower. Below us, buffalo grazed peacefully on the river plain, while in the uncluttered distance rose the monument's domes and terraces, now shining golden in the moon's rays. I almost wept as we left Amarvilas the following morning, and departed for Rajasthan.

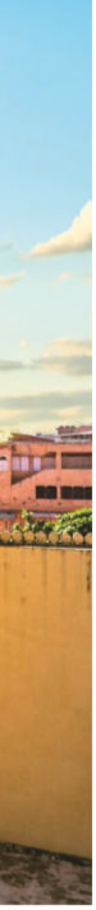
An hour into the journey, we stopped at Fatehpur Sikri, the city built by the Mughal Ewmperor Akbar in 1571. He was, according to our guide, a particularly enlightened ruler, to whom Elizabeth I wrote for advice on taxing her populace. You couldn't fault his architectural legacy, at least. The main structure is a mighty walled fort, once used as a garrison by the British, and partially restored by Lord







Clockwise from top: The Hawa Mahal in Jaipur, built from red and pink sandstone. The view from Amber Fort near Jaipur. The Diwan-i-Khas in Fatehpur Sikri. The Oberoi Rajvilas in Jaipur. The Lotus Gate at the Jaipur City Palace in Rajasthan OPPOSITE: A room at the Oberoi Udaivilas. The Chhatrapati Shivaji Terminus, a historical building that is a Unesco World Heritage Site





Curzon; in the middle stands the tomb of a holy man, surrounded by screens of carved white marble, like lace made into stone.

After a long drive, we entered Jaipur's lively chaos of hooting traffic and yelling street vendors, and turned in at the gates of another little fort. I thought we were visiting a new attraction, but this was in fact our next hotel, the Oberoi Rajvilas. Inside its walls, the velvet lawns were studded with tinkling fountains and pools in which pink water lilies floated. Our little villa had a private garden complete with a tented daybed. I stretched myself out with a glass of wine and, within moments, six peacocks had floated gently over the hedge to treat me to some spectacular tail-shimmering displays.

The capital of Rajasthan was built in the 18th century, along grid lines, according to the mathematical diktat of the Maharaja Jai Singh II, a polymath and keen astrologer. As Jaipur lies on 27 degrees latitude, all the streets are multiples of 27 feet wide, while the main avenue is 6km long and runs straight through from one side to other. It has been known as the "pink city" since it was painted that colour in 1876 to commemorate the visit of the then Prince of Wales, later Edward VII.

Our first stop was the Amber Fort, a protective crenellated wall snakes over the crest of the surrounding hills. Inside, the private quarters of the maharaja and his court had been constructed for optimal comfort throughout the year—the Jai Mandir, used in winter, is embellished all over with tiny silvered mirrors to maximise the available light, while opposite, the summer palace Sukh Mahal was fitted with a piped water supply as an early form of air-conditioning.

Arguably, though, Jai Singh's masterpiece is to be found in the centre of his city, and is plain to the point of brutalism. The Jantar Mantar looked like a giant skate park, all monolithic towers, blocks and marble-lined circular pits, but it was constructed in the 18th century as an astrological centre. You can see the seconds ticking off on the world's largest sundial, still used today to predict the strength of the monsoon.

Shopping in Jaipur was as exciting as the sightseeing, and we could have stayed here for weeks, haggling over delicate miniatures painted with a single squirrel hair, hand-loomed carpets, carved puppets, embroidered shawls and trays of glittering gemstones, then restoring our strength in the evening with Balinese massages and private dinners by the swimming pool. But onwards, onwards: our next destination beckoned.

Udaipur turned out to be a place of green serenity, with calm, tree-lined streets kept tidy by graceful, sari-clad street sweepers, while the Oberoi Udaivilas was perhaps the grandest hotel yet. Our suite was a little oasis, with its own swimming pool, pavilion and views into Maharana Fateh Singh Ji's hunting lodge, where, in the 19th century, fights between tigers and wild boar would be staged. As the sun sank below the horizon, we wound up at a table beside the lake, sipping potent cocktails, watching the darting hummingbirds feeding in the pink bougainvillaea and listening to the mellow notes of a flute.

The next morning, I was too muzzy-headed to appreciate fully the glories of the flamboyant City Palace complex, although our tour included sights such as a solid-silver carriage and a huge set of scales in which a previous ruler liked to weigh his concubines.

Our final destination was Oberoi hotel in Mumbai, a huge modern structure on Marine Drive. Here, we feasted on beautifully presented sushi for lunch and deconstructed Indian classics at dinner, and squeezed in a quick sightseeing trip to admire the railway station, the university and the Dhobi Ghat, the enormous outdoor laundry.

This has been the most exhilarating holiday we've ever had. Every day had been full of wonders, and yet we knew we had scarcely scratched India's surface. We were planning our next trip before the plane home left the runway. ■

PHOTOGRAPHY: 123RF







DON'T LEAVE HOME WITHOUT...




SUBLIMAGE
LA CRÈME
CHANEL

SUBLIMAGE
LA CRÈME

WHEN A NOBLE INGREDIENT REVEALS SUBLIME SKIN

REFINED TO ITS PUREST ESSENCE, POLYFRACTIONED VANILLA PLANIFOLIA IS 40 TIMES MORE RICH IN EFFECTIVE MOLECULES THAN THE RAW PLANT MATERIAL. AT THE HEART OF THE NEW SUBLIMAGE FORMULAS, THIS KEY INGREDIENT HELPS SUPPORT REJUVENATION AND ADDRESS THE APPEARANCE OF ALL YOUTH PARAMETERS*.
SKIN DOES NOT JUST LOOK MORE BEAUTIFUL, IT APPEARS TRANSFORMED.

*EVALUATION OF COMPREHENSIVE SKINCARE BENEFITS AS DEFINED BY CHANEL RESEARCH: HYDRATION, COMFORT, WRINKLES, STRUCTURE, UNIFORMITY, STRENGTH AND RADIANCE.

CHANEL

CHANEL.COM

EDITED BY ARISSA HA



WING IT

Let your winged-liner look take flight by extending the stroke with an audacious flair. Start by using the Glisten Cosmetics' Split Liner in Roses ($10.25) along the upper lash line before extending the line out from the outer corner of your eye towards the ear. The final destination of this defining stroke? That's completely up to you.

ANGEL EYES

Shifted outlines and shadows that go beyond the eyelids—it's time to break free.

Photographed by Stéphanie Volpato. *Styled by* Eva Silatsa

INK UNLEASHED

Redefine your artistic boundaries with a purple liner that defies norms. Use the Pley Beauty Let It Linger 12-Hour Eyeliner in Houseparty ($19) to line the outside of your eye. For chromatic contrast, apply a chilli red lipstick like the Burberry Kisses Matte Lipstick in 107 Red Crimson ($60).





FROST GLOSS

Bring frosty enchantment to the eyes with an icy blue shadow like Jeffree Star Cosmetics' Eye Gloss Powder in Brain Freeze ($29). Then add a touch of warmth by lining the lash line with Chanel's Stylo Yeux Waterproof in 928 Eros ($40), and finish off with a coat of red mascara like Dior's Diorshow Iconic Overcurl in 664 Brick ($66).



MOSS IS MORE

Like dappled light on lush mossy green landscapes, this look captures the essence of a tranquil forest illuminated by the mid-day sun. Apply Sample Beauty's Single Eyeshadow in School Bus ($5.75) liberally over the eyelids and inner corner of the eyes. Then blend E.L.F. Cosmetics' Liquid Metallic Eyeshadow in Aurora ($8.75) along the brow bone.

Model: Ilana Hansen
Makeup: Camille Siguret
Hair stylist: Pierre Ginsburg
Photographer's assistant: Martin Bleck

BEST IN BEAUTY

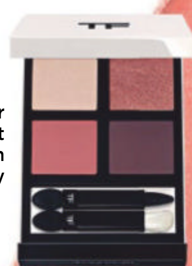
Arissa Ha breaks down the hottest fall/winter runway looks to elevate your makeup and hair this season



High Vibe Lip Color in 120 Joy, $52, Laura Mercier



Rose Lip Oil Tint, $90, Tom Ford Beauty



Eye Colour Quad in Insolent Rose, $152, Tom Ford Beauty



Simone Rocha



Fringenius, approximately $53, Face Lace by Phyllis Cohen



Pley Things Reusable Face + Body Dems in Modern Muse, $19, Pley Beauty



Afterglow Liquid Blush in Orgasm, $53, NARS



Beyond Wear Perfecting Matte Foundation in 30 Light Cool, $90, Burberry



Louis Vuitton



Rose Hermès Rosy Lip Shine Enhancer in 27 Rose Confetti, $116

PROTIP:

Instagram user @kyo_p created an IG filter to add undereye ribbons so you don't have to run to the craft store.

BAGS CHECK-IN

Simone Rocha's presentation revealed intricate ribbons adorning the undereye area, while Louis Vuitton's runway dazzled with meticulously placed gemstones. This trend redefines self-expression by encouraging bold experimentation with unconventional embellishments. The remainder of the visage boasts a clean canvas enhanced by matte foundation, and complemented by hints of warm pastel tones on the eyes, lips, and cheeks to accentuate the femininity of ribbons. To achieve an edgier appearance akin to Louis Vuitton's models, opt for a minimalist canvas and bold eyebrows to amplify the impact of the gemstones.



Blush De Beauté in 09 Intense Plum, $95, Gucci Beauty



Les Beiges Healthy Glow Gel Touch Foundation, $110, Chanel

SILVER LINING

Silver eyeshadow steals the runway spotlight. At Chanel, an antique silver hue enveloped the entire eyelid, channelling timeless elegance. Chloé and Off-White brought a modern twist with high-shine chrome eyeshadow gracing inner corners, and imparting a futuristic gleam. Shiatzy Chen showcased bold strokes, employing a silver eyeliner strip to accentuate the outer eye and lower lash line.



Mono Couleur Couture in 045 Gris Dior, Dior



Quad Eyeshadow in Silver Screen, $70, NARS

Diorshow 24H Stylo Waterproof Eyeliner in 076 Pearly Silver, $42, Dior

Pop Powdergel Eye Shadow in 07 Shari-Shari Silver, $36, Shiseido

Les 4 Ombres in 334 Modern Glamour, $108, Chanel

Intense Ink Waterproof Liquid Eyeliner in 14 Metallic Royal Silver, $23, Sephora Collection

Glitter & Glow Liquid Eye Shadow in Perlina, $40, Stila



Cosmos Eye Shadow Palette, $88, Anastasia Beverly Hills

Flypencil Longwear Pencil Eyeliner in Lady Lagoon, $36, Fenty Beauty

Gucci

Stay All Day Artistix Graphic Liner in Salsa, $38, Stila

Eye Colour Quad in 11 Azure Blue Sea, $130, Clé de Peau Beauté

Shuting Qiu

Menchen Tomas

Squirt Plumping Gloss Stick in Like Squirt, $38, M.A.C

Connect in Colour Eyeshadow Palette in Hi-Fi Colour, $103, M.A.C

Palette De Beaute Quatuor in 03 Wild Bouquet, $120, Gucci Beauty

CHASING RAINBOWS

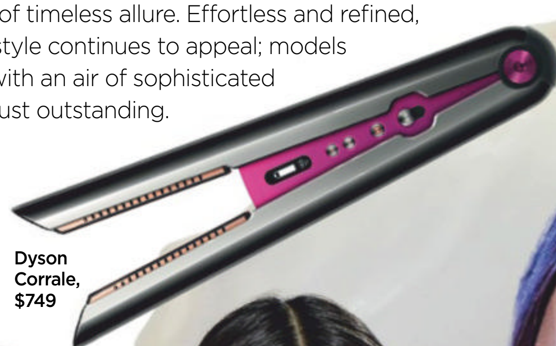
The infusion of vibrant shades isn't just a visual spectacle; it's chromatherapy. Gucci's audacious cobalt blue, Menchen Tomas' daring interplay of orange and lime green, and Shuting Qiu's serene pastel ensemble invite fearless experimentation and hopefully uplifts your mood at the same time.

PARTING WAYS

From Dior to Rabanne, Zimmermann to Shiatzy Chen, the sleek centre-parted blunt bob emerges as an emblem of timeless allure. Effortless and refined, this classic style continues to appeal; models bobbed in with an air of sophisticated simplicity—just outstanding.



Compact Styler, $35, Tangle Teezer



Dyson Corrale, $749



Bond Maintenance Conditioner No.5, $51, OLAPLEX

Zimmermann

Scalp & Hair Youth-Oil-In-Serum, $228, Guerlain

Dior

Complete Conditioning Mist, $34, JVN

Rabanne

Shiatzy Chen

Tame Hair Serum, $47, Aesop

Unplugged Hair Styler, $505, GHD

PHOTOGRAPHY: TPG IMAGES; 123RF, DANIEL SIMS



THE TRUTH ABOUT BUCCAL FAT REMOVAL

Everyone's talking about buccal fat pad removal surgery. To eliminate the guesswork and enable you to navigate this procedure with confidence, we've compiled this no-holds-barred guide

Over the years, facial contouring has made it easy to go on the offensive when it comes to cheeks and a jawline that has succumbed to gravity. First there was the clever use of makeup to carve out the type of chiselled features Michelangelo would be jealous of. Then we saw the rise of "stealth fillers," where aesthetic practitioners switched up their needlework to gently elevate the sunken hollows of the face and restore definition.

Now the toolkit has been upgraded yet again. Ever since 2021, when Chrissy Teigen shared that she had buccal fat removal on her Instagram account, this surgery trend has been gaining steam. More than 257 million TikTok views of videos tagged "buccal fat" later, and it has not only become one of the most talked about topics in-clinic, but it's gone viral on the internet, too.

THE PROCEDURE

"Buccal fat refers to the fat pads located in the cheeks that contribute to a fuller appearance of the face," says Dr Leonard Josipovic, plastic surgeon at the Lucia Clinic in Dubai. "These pads are located in the lower part of the cheek, just below the cheekbone and above the jawline." Although it's the facial augmentation procedure of the moment, buccal fat removal is actualy used to treat oroantral fistulas. "Oroantral fistula is an unnatural communication pathway between the sinus and tooth cavity," explains Dr Rachel Ho, medical director of La Clinic, "occuring as a result of tooth extractions, trauma or infection. In some cases, buccal fat may be used to address oroantral communicating defects."

> "TRENDS IN COSMETIC PROCEDURES CAN CHANGE OVER TIME, AND WHAT IS CONSIDERED FASHIONABLE TODAY MAY NOT BE SO IN THE FUTURE."
> —DR SIMON OURIAN

The procedure involves removing all but a little of the buccal fat located deep within the cheeks, usually under anaesthetic. A small incision on the inside of the mouth on both sides of the face exposes the buccal fat pads before they are cut out and the area is sutured. The focus is on "creating a more sculpted and defined contour to the cheeks and lower face," Dr Josipovic explains, adding that the fact these sutures are on the inside of the mouth, and therefore not visible, is an added draw for fans.

As for who is a good candidate? Typically patients in their 40s and 50s, whose facial fat pads have slipped southwards so that the buccal fat now bulks out the jowl. "Buccal fat removal surgery can be performed as a standalone treatment, and many patients achieve their desired results with this procedure alone," Dr Josipovic notes. "However, for some, combining buccal fat removal with other treatments such as fillers or facelift surgery may be recommended."

Fat removal is, however, a double-edged sword and cosmetic dermatologist Dr Simon Ourian, who counts Kylie Jenner and Kim Kardashian as clients, recommends younger folks approach the procedure with caution. "Most people naturally lose buccal fat as they age, so removing too much can lead to a sunken and gaunt appearance to the cheeks, which may make someone look older than they actually are," he says.

"Facial features are unique to each individual and may change over time," Dr Ourian adds. "While buccal fat removal surgery can create desirable results for some, it may not be suitable for everyone."

BUT IS IT SAFE?

Once buccal fat is gone, it is gone for good—this is a non-reversible procedure. Potential risks including infection, bleeding, scarring and nerve damage can occur. So you should seek out an experienced and qualified plastic surgeon who will be able to differentiate between lower cheek fullness as a result of buccal fat pads, and that caused by masseter muscles that have ballooned in size as a result of teeth grinding or jaw clenching.

As for pain and downtime, it's minimal for both. While it varies from person to person, be prepared for swelling and bruising for up to a week post-procedure.

FOOD FOR THOUGHT

Most plastic surgeons will agree that surgery should always be the last resort after exhausting other options. A series of cleverly placed fillers would be a good jumping off point if you're looking to restore lost definition. Botulinum toxin injections can also be administered to the jaw to "relax the masseter muscles and slim down the sides of the face for a more contoured look," comments Dr Ho. In instances where sagging skin and jowls affect the overall visage, Dr Ho suggests the use of non-surgical thread lift to help create a firmer- and sharper-looking jawline. It is also worth considering what is driving the current conversation around buccal fat pad removal surgery. TikTok? Probably—for now. Likely, too, is the unwelcome return of diet culture. Society is yet again genuflecting at the altar of noughties skinny—so it's no great leap that some might see so-called "chubby cheek surgery" as a potential quick fix.

"It is understandable to be influenced by aesthetic trends on social media, but the decision to undergo surgery should not be based solely on what is popular at the moment. Rather, it should be made with a thorough understanding of the risks, benefits, and potential outcomes of the procedure," says Dr Josipovic.

Dr Ourian echoes this advice. "Trends in cosmetic procedures can change over time, and what is considered fashionable today may not be so in the future," he says. "They can also create pressure for individuals to conform to a certain standard of beauty or societal expectation, which may not be realistic or even desirable. Ultimately, it's important to prioritise one's own happiness over fleeting trends in cosmetic surgery." ■



TEXT: FIONA EMBLETON. PHOTOGRAPHY: THOMAS VON AAGH. ADDITIONAL REPORTING: ARISSA HA



WAXING LYRICAL

The lushest candles that give the most potent scents. By Arissa Ha





From top: Les Mondes de Diptyque is unveiled as the brand's first refillable candle. The event space is decorated with all five candles from the Les Mondes de Diptyque collection

It wasn't too long ago when I couldn't scroll through Pinterest without seeing a Diptyque candle post. The glass vessels, with their signature ovals labels adorned with dancing letters are often repurposed into makeup brush holders and tiny vases—and its second life is often just as charming as its first, a testament that good design lives on, in every shape and form.

Building on their rich legacy of creating captivating scents and elegant designs, Diptyque launches Les Mondes de Diptyque (The Worlds of Diptyque), a new candle collection that is not only beautifully crafted but also refillable—just what I've always wanted. The range of five distinct candles, each representing an enchanting blend of nature, culture and destination, opens a new chapter in the history of Diptyque candles.

The design of these candles is a masterpiece in itself. Created by designer Cristina Celestino who is renown for her glasswork, intuitive sense of decoration, and a style influenced by organic forms, each candle resembles a coloured monolith, a perfectly stacked oval glass vessel inspired by Diptyque's iconic oval shape. When asked about the choice of material for Les Mondes de Diptyque, Celestino says, "We explored the possibility of using other materials but ultimately went with glass as its translucent quality means light is able to peek through when the candle is lit, and can be tinted to different colours. There is also the sustainable aspect of glass as it's a raw material that can be reused over and over again." The glass also sports three layered bands to honour the brand's three founders—interior designer Christiane Gautrot, theatre set designer Yves Coueslant and painter Desmond Knox-Leet. The candle's engraved glass lid reveals a scented wax block, which also functions seamlessly as a stable base for the candle. As I weigh the glass in my hand, I marvelled at how everything fits together, the embossed logo on the lid and the etched text along the rim of the container—it is not hard to appreciate how distinct the design language is, all while whispering opulence in the space it occupies.



Les Mondes de Diptyque is the brand's first refillable candle, and the collection, crafted by perfumer Olivia Giacobetti, offers a range of captivating scents, each inspired by a different world. From the Renaissance gardens of Italy's Villa Borromeo Visconti to the lush Mexican jungle of Las Pozas, and from the zen gardens of Kyoto's Arashiyama Mountain to the historic Chinese porcelain town of Jingdezhen, and finally to the ancient Native American lands of Mesa Verde in Colorado—each candle becomes a sensory passport, transporting you to faraway places, evoking the beauty and culture of each location.



Les Mondes des Diptyque is a beacon of mindful luxury, a design centrepiece that enhances the home without looking out of place. As a new conversation about sustainability, luxury and design aesthetics unfold, perhaps Les Mondes de Diptyque could be the catalyst for a fresh surge of Pinterest-worthy displays. I might just be the first to post. ■



PHOTOGRAPHY: DIPTYQUE; ARISSA HA

A CASE OF YOU

Known for its exquisite scents, Henry Jacques' newest collection of travel cases is designed for those who want their precious fragrances to explore the world with them. By Renée Batchelor



From top: Henry Jacques Voyage cases in white calfskin with a rose pattern. The Voyage case in blue Porosus crocodile has a contrasting orange zip accent. Even in classic black, the cases are crafted of the finest calf leather and are made to last





To know and love Henry Jacques perfumery is to understand the refinement and craft that goes into each of its creations, whether it's a bespoke scent or one from its own fragrance collections. In keeping with the brand's high luxury offering, it has sometimes created customised flacons and bespoke cases for its most exclusive clientele. Under its artistic director Christophe Tollemer, who is both an interior architect and designer as well as the visionary responsible for Henry Jacques' visual direction, the brand has achieved exceptional standards in perfume design. One of its outstanding achievements was the creation of Les Toupies, his-and-her fragrances housed in beautiful crystal flacons that resembled spinning tops.

The introduction of Voyage is a natural progression for the brand. This superbly crafted line of travel cases is for the Henry Jacques customer who wants to carry their favourite perfumes when they travel. Consisting of a collection of versatile and timeless cases, the range includes a mix of both classic and playful designs. Voyage is available in five different materials: black calfskin, royal blue Porosus crocodile, white calfskin with a rose design, a black jacquard fabric embroidered with dragonflies, and black eel. It also comes in four different sizes allowing clients the choice to carry either one or three pieces of the brand's 15ml Les Essences, or one or three pieces of the brand's 75ml Les Brumes—which are lighter expressions of the essences in a spray format.

To create this collection, Tollemer scoured the globe for the finest materials, bringing the same level of savoir faire that goes into each perfume creation into these accessories. After years of research and development, the brand commissioned an expert team of craftsmen in collaboration with luxury leather and bag manufacturers. With each piece made by hand, one can expect the best quality and attention to detail.

Henry Jacques sought to create cases that look beautiful yet remain durable, and as such sourced raw materials globally. The crocodile skin, tanned in France, was from the Australian Porusus crocodile, for example. The skin is so soft it can even be made into clothing—it adapts and moulds perfectly to every Henry Jacques case shape. Crafting pieces from premium eel leather proved a challenge for the brand. Because eel, native to the seas off Japan, is so supple, stitching became a laborious and intensive process in order to mimic the leather's natural lines. Additionally, the jacquard used for the dragonfly case was woven in Spain, while the calf leather was sourced from Italy and prized for its durability.

And because a Henry Jacques product, be it a perfume or accessory, is always about the finest details, one can expect nothing less from these travel cases. Like a luxury bag or piece of jewellery, the zippers for each case have been customised for each design and made of either palladium or gold. Thoughtful touches have also been added for a whiff of subtle luxury—each case is lined in velvet and the larger cases that hold three flacons, also have a passport insert for ease of use. ■

PHOTOGRAPHY: COURESTY OF HENRY JACQUES



WANDERING BLOOMS

Journey through a sensory garden, where the essence of Vanilla planifolia in Chanel's SUBLIMAGE La Crème blooms into a nomadic skincare experience.

Photographed by Jayden Tan. *Styled by* Gracia Phang

Top, Chanel. Trousers, stylist's own. Necklace; ring, Chanel
OPPOSITE: Dress, stylist's own. Boots, Chanel. Necklace; ring, Chanel





When we travel, compromises often become companions. The thrill of exploration is accompanied by the challenge of leaving behind the comforts and luxury of home. Yet, amidst the whirlwind of new experiences, there emerges a beauty revelation—a skincare journey that not only accompanies you on your adventures but enhances them. Chanel SUBLIMAGE La Crème is the embodiment of this revelation, offering a fusion of luxury and portability that resonates deeply with the spirit of modern nomads, offering an opulent experience that travels with you—wherever life takes you.

For multi-hyphenate Steph Er, designing spaces, hosting podcasts, and being a mother are just a few of the many roles she effortlessly weaves together into a tapestry of boundless creativity and ceaseless inspiration. Travelling makes up a significant part of her life. In her own words, "It's ingenious to have a nomadic form of SUBLIMAGE La Crème. It makes so much sense for the modern-day person on the go." This sentiment aligns seamlessly with the ethos of SUBLIMAGE La Crème—a concept that invites you to bring luxury self-care with you, ensuring your skin is pampered even when you're far from home.

The new packaging of SUBLIMAGE La Crème captures the essence of luxury on the move. The lightweight and elegantly designed portable inner jar is a testament to how SUBLIMAGE La Crème adapts to your lifestyle, offering the luxury of radiant skin on your journey. Beyond its travel-friendly design, SUBLIMAGE La Crème boasts an exquisite diversity of textures: Suprême, Universelle, and Fine. These textures, Steph Er suggests, are your allies in the dynamic landscape of skincare needs when it comes to climate and weather. "Our skin's needs change due to our lifestyle and travel habits. I use two skincare creams on the daily, the lighter Texture Fine for the day and the richer Texture Universalle for the night." This approach resonates with the philosophy of being able to select a piece of clothing that cloaks you from the elements, much like the versatility offered by SUBLIMAGE La Crème's diverse textures that allow you to tailor your skincare to your skin's changing needs.



From top: Top; skirt, stylist's own. Necklace; ring, Chanel. Remove the inner aluminium jar to bring La Crème with you on your travels

Yet, the heart of SUBLIMAGE La Crème lies in the extraordinary essence of Vanilla planifolia. This flower, which made Madagascar its kingdom, harbours an exceptional secret within its petals. Chanel's discovery of its olfactory characteristics unveiled its potent effects on skin ageing. Nestled in Chanel's open-sky laboratory in Madagascar, the most powerful molecules were meticulously extracted from the Vanilla planifolia plant. These molecules were then refined using an exclusive vanilla polyfractioning process, enhancing their properties to extraordinary levels. This alchemical process bestowed vanilla with a concentration of active molecules 40 times greater than its raw form. A blend of nature's magic and mysterious universal cues, this flower, with its immaculate petals and heart of black seeds, found its sublime destiny—to infuse its essence into a House that had already elevated black and white to symbols of ultimate luxury.

Chanel SUBLIMAGE La Crème transcends the realm of skincare, becoming an emblem of indulgence that accompanies the modern nomad's journey. As you navigate through a myriad of experiences, both external and internal, SUBLIMAGE La Crème remains a steadfast companion, reminding you of the essence of luxury self-care and the limitless potential of your skin's radiance. With each application, you not only pamper your skin but celebrate the extraordinary journey of self-discovery that travel offers. ■





Top; boots, Chanel. Trousers, stylist's own. Necklace; ring, Chanel

Art direction, AI and text: Arissa Ha
Styling: Gracia Phang
Makeup and hair: Grego
DI/Retouching: Nguyen Tien Phuc
Photographer's assistant:
Brian Neo, Aisyah Hisham
Stylist's assistant: Zoe Tauro
Production: HeadQuartors



CHANEL



THE PREMIÈRE WATCH
ÉDITION ORIGINALE

Harper's BAZAAR

JACKSON WANG

IN THE DRIVER'S SEAT

It took Jackson Wang a decade to transition from an athlete to a singer, and this, he tells BAZAAR, is worth it.

Photographed by Yu Cong. Editor Wang Xiaobai



Vest; top; trousers; boots; necklace; bracelet; gloves, Louis Vuitton





Jacket; hat; sunglasses; skateboard, Louis Vuitton
OPPOSITE: Jacket; vest; shorts; sneakers; hat; sunglasses; socks; skateboard, Louis Vuitton

"I DON'T REALLY HAVE A TEMPER BECAUSE I'M QUITE EASY... BUT IF IT INVOLVES WORK THAT I'M INVESTED IN, THEN I CAN'T LET IT GO."

Jackson Wang, the 29-year-old Hong Kong rapper and singer, has experienced the ups and downs of life, and cherishes the now. He believes that when he steps into the next decade of his life and looks back, he will reflect and appreciate the decade that he is riding in. In the meantime, he tells BAZAAR:

"I've no life."

Ironic coming from someone who has been busy running around in the past year, with a packed schedule. Often, it takes a while for him to process which city he is in. Jackson confesses that he has reached a point where he is plagued by feelings of anxiety whenever his staff goes radio silent for a short while, and he would quickly text his colleagues to check if there was anything wrong. He realised he couldn't stop, even for a moment.

Jackson reveals that his entire state of being has been rather low in recent years, what with globetrotting and hopping from hotel to hotel. While he finds happiness in meeting the audience and fans when he is performing, he is also gripped by a sense of emptiness when the performance ends and he returns to his room. "With only my team with me, I would start to think about many things. I would feel quite empty, as if nothing is reliable and that I can only rely on myself."

Without a social life and his family with him, Jackson finds himself turning inwards—his overactive mind, his closest companion.

At 16, Jackson took part in a 2016 audition by South Korean music label JYP Entertainment in Kowloon, and came out tops, out of 2,000 applicants. He became a trainee under the label, and started his two-and-a-half-year-long training in Korea. In 2014, he debuted as a member of the boy band GOT7.

In 2015, as he became increasingly popular, Jackson partnered with Chinese host He Jiong, for a talk show called *Go Fridge*. At the age of 21, the project was his first as a solo artist. In one of the show's episodes, viewers were delighted to see Jackson childishly fighting with Chinese singer Wowkie Zhang over a bottle of soda. Jackson, with nary a care for his growing status as a singer-idol, candidly blurted out that he has short legs and that he didn't have a well-built body. That disarming outburst from a very young, pretty-faced Jackson quickly earned him the title "everyone's younger brother."

Since then, Jackson has made a name for himself as a singer and a host in variety shows. And unlike many in the industry, Jackson's rise in the entertainment industry is not meteoric, neither is it dogged by controversy. Instead, his has been a steady climb up the fame ladder—no easy feat to achieve given the highly critical environment. Even those unfamiliar with pop culture seldom have negative feelings towards him as he comes across as likeable, a trait not commonly seen among celebrities.

Thinking back on his time on *Go Fridge*, Jackson says, "I was young then". Now that he is 29 going on 30, he is facing his own existential crisis, "I'm really tired and I'm on the verge of passing out," he laments.

"Everyone has their own stance and their own role to play. I feel that since I debuted almost a decade ago, I can't compromise anymore." Perhaps driven by a sense of crisis, but more so by his expectations of himself, Jackson adds, "Even if I fail, I want to create my own music," and this, he explains, includes an album, followed by a concert. This mindset set the stage for the conception of his first album, *Magic Man*." The album revolves around the theme of "raw," meaning "to let go of everything in search of my authentic self," and he hopes that listeners would be able to "find your own magic." In the 10-track album, Jackson divulged that he was actively involved in the composition of every track. He reveals, "Previously I didn't spend much time on music, and I used to think that people around me were not really interested in what I was doing. At that time, we only had two and a half months, and everyone said it was impossible to do it; also not many helped, but still, I managed to complete it."

To Jackson, *Magic Man* is indeed something that he has always wanted to do. "Two years ago, I would not have thought about it, neither would I care about anything. I just wanted to be in control and to take a chance with my own choices. I can't be doing this when I'm in my fifties, so I can't afford to delay any longer. Even if I fail, then let me die on my own terms. That is the honest truth."

He reckons that in life, everyone is just doing their job, and he firmly believes that "If I win, we all win. If I lose, only I lose." Hence, two years ago, he decided that he had had enough. "This is my life and I shouldn't compromise any further."



Top, Ann Demeulemeester. Shirt; trousers, Acne Studios. Sunglasses, Louis Vuitton. Sneakers, Fuga Du Boa x Kiks





Blazer; shirt; shorts; loafers; beanie; socks; bag charm, Louis Vuitton
OPPOSITE: Blazer; shirt; beanie, Louis Vuitton

> "I WOULD START TO THINK ABOUT MANY THINGS. I WOULD FEEL QUITE EMPTY, AS IF NOTHING IS RELIABLE AND THAT I CAN ONLY RELY ON MYSELF."

I DON'T LIKE ANYTHING THAT'S PRETENTIOUS

Jackson's parents are both athletes. When he was 10, he fell in love with fencing while attending a recreational class in primary school. He followed in his father's footsteps and chose sabre fencing as his discipline. When he was 17, Jackson came in first in the Asian Junior Fencing Championships. In his sporting life, he won an Asian championship, three national championships, and nine international and Hong Kong championships.

He confesses, "At that time, I was a go-getter." It seemed then that he was destined for an athletic career. This was followed by a stint abroad as a trainee, and he had to live independently at a young age. Pensive, he adds, "I've experienced a lot of failures, and I am still experiencing them now." That, however, has not stopped him. In fact, like a true sportsman, it has strengthened his resolve when he is confronted with failure. He explains, "If I want this, what are the skills I need? And how do I acquire those skills?" Once he has it figured out, he invests the time required, dissects it, and trains for it. He adds, "I can't let myself fail because of others."

In the eyes of the audience, Jackson's unique selling point is being "normal," and this normalcy has multiple layers, including being well-mannered, even-tempered, emotionally stable, dedicated, and appropriate—to the extent that some have labelled him "pretentious."

Jackson has never heard of anyone calling him pretentious. He shares, "If it's an act, the cat will let itself out of the bag eventually. More than 90 percent of the time, I don't really have a temper because I'm quite easy. I can eat anything, go anywhere, do anything. But if it involves work that I'm invested in, then I can't let it go. So, I do have my emotions, but if I am not triggered, then I'm all good."

Joy, he says, comes from spending time with his friends and completing projects that have been on his mind.

"People change. I think time is not the determinant of how truthful a friendship is. It's possible that you can be friends with someone for over a decade and only then realise what kind of person they truly are. But I do think there are some conversations, regardless of the duration, that spark magic. I have a couple of instances like this when our schedules align and we have time to talk, we spend three to five days together, and we discuss things that resonate with us. It's a kind of positive energy—it's supportive of you, and doesn't care what your job is. It's transparent, direct, and sincere conversation that happens between people," he shares.

Despite coming across as "normal," Jackson has an air of mystery about him. While he is a charismatic singer and performer, he doesn't brag, nor mention the effort he puts in behind the scenes, or show off the drafts and the documentaries. His dazzling stage persona, and the concealment of his hard work makes everything appear effortless—perhaps this is the reason why he has been unkindly labelled "pretentious."

Jackson shrugs, "I don't care; what matters to me is the moment. I don't need others to know, and they might not be interested in the happenings behind the scenes. I just feel uncomfortable when I hear those words, my heart sinks a little.

"You see, I'm pretty straightforward. I don't like politics and I don't judge by appearance, so I don't like things that are pretentious."

I WANT TO MAKE MY OWN HISTORY

When Jackson is not working, he is at home, with his parents in Shanghai. The conversation on ageing crops up time and again, with the refrain that being 29 is considered old to him. Although his hours are irregular, he now consciously clocks six hours of sleep, an improvement from four hours in the past. Before, he could still function on three to four hours of sleep. "But now I have come to realise that I'm limited too," he quips.

Compared to the fresh and youthful look he had when he first debuted, Jackson looks more world-weary. Labels such as "young hunk" and "little puppy" are long gone; in place are new layers, courtesy of his lived experience. Today's Jackson wears many hats—singer, rapper, fashion designer, competitive captain, athlete—personas that attract many who want to scratch beneath the surface and uncover the rich, sensitive heart behind these identities.

Jackson's only setback, he believes, is not having a hit song that he can call his own. But he is unfazed, "Actually, it's not entirely a failure. After all, I have my own community, I'm still a musician. I'm not motivated to just create a hit song, so I think it's okay. I believe, one day my community will be able to resonate with this."

Ever positive, he has set a milestone for himself—at 35. Not to retire, but to try new things, or explore new areas, such as working behind the scenes, or working on creatives for others. "I am very rational, and I'm confident because these are things that I genuinely enjoy. I get a lot of satisfaction from working behind the scenes, even if it means staying up all night till six or seven in the morning. Although it's a painful process, it's okay, because once it's completed, I'll suddenly come to realise how happy I am. And that is one of the reasons worth living for." ■

TRANSLATION: TARIN TEO



Jacket; trousers; loafers; sunglasses, Louis Vuitton

Stylist: Yu Kun
Makeup: Juyoun Lee
Hair: Jinyi Seo
Producer and interviewer: Wang Xiaobai
Writer: Wang San
Style editor: July Zhang
Coordinator: Xue Dan
Publicist: Zheng Haoming
Location manager: Pu Qing, Mizi Production
Design: Xuemei
Production assistants: Mu Ci, Ji Kai
Stylist's assistant: Cath's Group
Video director: H



GILT TRIP

French chic gets charged with a jolt of cool when ladylike pieces are worn with a garçon attitude

Photographed by Greg Lin Jiajie. *Styled by* Jeffrey Yan



Jacket; shorts; necklace; Premiere Édition Originale watch, Chanel. Tank top, stylist's own
OPPOSITE: Jacket; tights; boots; necklaces; Premiere Édition Originale watch, Chanel. Tank top; briefs, stylist's own





Jacket; shorts; necklaces; ring; Premiere Édition Originale watch, Chanel. Tank top; socks, stylist's own
OPPOSITE: Coat; necklaces; tights; boots; Premiere Édition Originale watch; Beige gold small Coco Crush ring; Beige gold and diamond mini Coco Crush ring, Chanel. Tank top, stylist's own


Dress; Premiere Édition Originale watch, Chanel







Jacket; skirt; necklaces; boots, Chanel. Socks, stylist's own
OPPOSITE: Jacket; shorts; necklaces; Premiere Édition Originale watch, Chanel


NICK COHEN



Jacket; skirt; boots; necklaces; Premiere Édition Originale watch; Beige gold small Coco Crush ring; Beige gold and diamond mini Coco Crush ring, Chanel. Tank top; socks, stylist's own
OPPOSITE: Dress; necklaces; boots, Chanel

Model: Romi/Established Models
Makeup: Victoria Martin
Hair: Federico Ghezzi/One Represents
Producer: Lola Castro/Rosco Productions
Casting: Rocky Nolan/ikki Casting
Photographer's assistants: Rory James Cole, Ed Denver Phillips, Elysian Lua
Stylist's assistant: Inês Bizarro
Production coordinator: Kajal Patra

THE GREAT AESTHETE

The new season starts with some great investment pieces that are made to stand the test of time.

Photographed by Regan Cameron. *Styled by* Kerstin Schneider



Coat dress, Dolce&Gabbana. Earring, Tiffany & Co.


1997-98



Jumper; skirt, pumps, Prada.
Ring, Tiffany & Co.
OPPOSITE: Shirts; skirts,
Dior. Earring, Tiffany & Co.





Jumper; scarf; belt, Louis Vuitton
OPPOSITE: Coat; turtleneck; trousers; boots, Max Mara





Trench coat; shirt (worn underneath); boots, Alexander McQueen. Earring, Tiffany & Co. OPPOSITE: Dress, Hermès



Dress, Balenciaga










Blazer; blouse; skirt; heels, Givenchy
OPPOSITE: Jacket; trousers (with matching belt), Tod's









Dress, LOEWE. Ring, Tiffany & Co.
Mules, Paul Andrew
OPPOSITE: Dress, Versace.
Earrings, Tiffany & Co.

Models: Yilan Hua/New York Models and Juliane Grüner/ Women Management
Makeup: Charlotte Willer/ Home Agency
Hair: Gonn Kinoshita/ The Wall Group
Casting: Anna Koziakova
Producers: Danielle Jackson, Nicole Watson
Stylist's assistants: Karo Brandi, Olivia Dahleiden

why don't you?



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Bags, $3,290 each, Fendi

BY JEFFREY YAN. PHOTOGRAPHY: RICHARD MAJCHRZAK. STYLING: MIAKO KATOH. ACCESSORIES DIRECTOR: MIGUEL ENAMORADO

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PHOTOGRAPHY: COURETSY OF GUCCI

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PERPETUAL 1908

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